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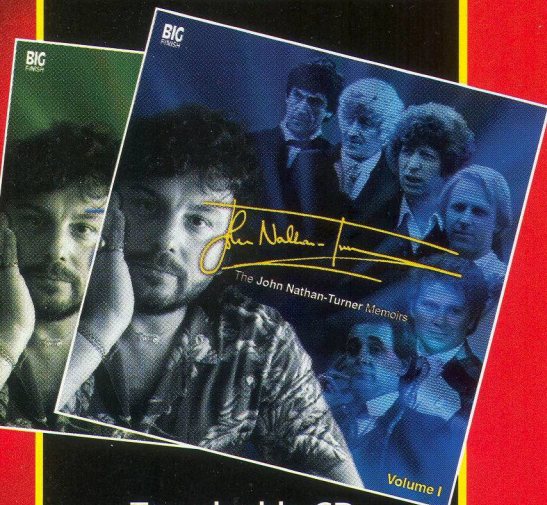
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FEATURES

18 COVER STORY

Star Maidens

Caught in a battle for survival between dolly birds with guns and ammonia-breathing space walruses, the Doctor, Steven and Vicki discover that beauty is in the eye of the beholder as *The DWM Archive* pays a visit to a doomed planet in *Galaxy 4* – with exclusive all-new pictures!

8 Times of their lives

Book early to avoid disappointment . . . or vapourisation . . . or a ruddy great stake through your heart. Having settled on Gallifrey as your holiday hotspot, just when should the discerning tourist pay a visit?



26 Stars fell on Shoreditch

George Sewell and Simon Williams recall the ups, downs and very large bangs of working on 1980s fan favourite *Remembrance of the Daleks*!



39 Mything about

As Elisabeth Sladen revisits Irongron's castle for the 50th *Myth Makers* release, presenter Nicholas Briggs gives us the warts-and-all story behind Reeltime Pictures' popular series of interview tapes . . .

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Gallifrey Guardian

Doctor on call

The BBC Radio Collection has just released a compilation of the best of the first series of *Dead Ringers*, the satirical Radio 4 comedy show in which impressionist Jon Culshaw makes prank phone calls purporting to be from the Fourth Doctor himself [see *DWM* 295]. Several of these sketches appear on the release, which was script-edited by Nev Fountain, one of the men behind the recently-completed *Death Comes to Time* radio pilot.

Dalek Empire IV, V VI & VII

The Big Finish audio schedule for 2001 has seen something of a revamp, with four Doctor-less Dalek Empire adventures slotting in alongside the regular *Doctor Who* releases in June, July, October and November. Penned by Nicholas Briggs, the four single-CD releases

make up a tale described by the author as "a love story, a war story and a spy story. But with Daleks!"

July's *Doctor Who* release will now be *Dust Breeding* (formerly *Dark Rising*) a Seventh Doctor and Ace adventure featuring the Krill, while the Sixth Doctor and Evelyn vampire tale *Project: Twilight* moves up the schedule to August. Sylvester and Sophie return for September's release, *Colditz*, while December now sees Sixth Doctor and Mel caper *The One Doctor* hitting the shelves in time for Christmas.

Casting details for June's Fifth Doctor and Turlough werewolf adventure *Loups-Garoux* have also come to light, with *Pink Panther* star and latterday Harry Hill foil Burt Kwouk playing Dr Kayashi, and prolific character actor Nicky Henson as Pieter Stubbe.

Also in the works for Big Finish, following the success of *The John Nathan-Turner Memoirs*, is a similar release following Nicholas Courtney's contribution to the world of *Doctor Who*, written and read by the Brigadier himself.

In addition – as you'll see on the facing page – Big Finish has recorded an exclusive, 30-minute play featuring Sylvester McCoy's Doctor to be included on *DWM* 300's free cover disc. Written by Nicholas Briggs, *Last of the Titans* is a unique adventure pitting a pre-TV Movie Doctor against the decidedly odd inhabitants of an ancient spacecraft.

TV Movie and Vengeance on Varos on DVD Sun Makers and Four to Doomsday on VHS Four more missing stories on CD!

2001 things to buy!

BBC Worldwide has revised its roster of *Doctor Who* releases for 2001, adding a number of new video and DVD releases to the list as well as expanding its range of 'missing stories' audios.

On DVD, a few last-minute hitches have caused the Third Doctor's debut, *Spearhead from Space*, to be rescheduled; it will now appear in the shops on 29 January, followed on 26 February by explosive Sylvester McCoy adventure *Remembrance of the Daleks*. The Fifth Doctor's swansong, *The Caves of Androzani*, will arrive on 18 June. *Doctor Who*, aka the 1996 Paul McGann TV Movie, has been slated for release on 13 August, with one of Colin Baker's most highly-regarded adventures, *Vengeance on Varos*, pencilled in for 1 October. As yet, there has been no announcement regarding any extras for the TV Movie or *Varos* discs, though *DWM* understands that plans are currently being drawn up for these.

Two new releases have also been provisionally added to the video catalogue: 1977's *The Sun Makers*, in which the Fourth Doctor, Leela and K9 battle mendacious taxmen on the planet Pluto (released 9 July); plus 1982's *Four to Doomsday*, in which the Fifth Doctor, Adric, Nyssa and Tegan fall foul of a giant frog on a vast freighter (out 3 September). These two video debuts join 1987's *Delta* and *the Bannermen*, the last

Sylvester McCoy story awaiting release (still 5 March). VHS re-releases include a fully remastered version of the first Dalek serial to accompany the *Remembrance* DVD (26 February), with the Fourth Doctor's Parisian sojourn *City of Death*



Tom Baker continued his lap of honour to promote the release of the *Robots of Death* DVD with a pop star-style PA at the Oxford Street HMV on 13 November

joining it as a surprise reissue (available from 7 May).

The audio schedule for the coming year has also seen a complete overhaul, with re-releases making way for a number of previously unavailable stories absent from the film archives.

As before, Peter Purves' narration of 1965 First-Doctor-in-Troy romp *The Myth Makers* will be available on 8 January alongside a CD re-issue of Colin Baker's 1985 radio adventure *Slipback*. These are followed on 2 April by Patrick Troughton's first encounter with the Cybermen, *The Moonbase* (with links from Jamie actor Frazer Hines), and the quirky

William Hartnell tale *The Celestial Toymaker* (narration again by Purves). On 2 July, the 1979 LP version of *Genesis of the Daleks*, narrated by Tom Baker, makes a welcome CD debut, accompanied by the hitherto-unreleased 1976 Schools radio programme, *Exploration Earth: The Time Machine*, in which the Fourth Doctor and Sarah Jane Smith, as played by Baker and Elisabeth Sladen, uncover the mysteries of Earth's past. Released on the same day will be the first Yeti story, *The Abominable Snowmen*, with Hines providing spoken-word links.

Finally, there's a very special package in the planning stages for 1 October: 1965's 12-part William Hartnell epic *The Daleks' Master Plan*. Currently intended to be released over five CDs in a special limited edition tin, Peter Purves will narrate this classic tale of treachery and Tarranium, only two episodes of which survive on film. This collection will also contain the one part 'prequel' story *Mission to the Unknown*.

New look for BBC Books!

Further releases have been announced by BBC Books. July's 'past Doctors' adventure will be historical adventure *Byzantium!*, by The King of Terror author Keith Topping. Set in 64AD, during the month the First Doctor, Ian, Barbara and Vicki spend in an Italian villa prior to events in *The Romans*, the novel is described by its author as "Life of Brian meets I, Claudius. Down the pub." July's Eighth Doctor novel will be Dave Stone's *The Slow Empire*, which concerns a vast republic stretching across such huge areas of space that communication between its various dominions is almost impossible.

Starting with April releases *Vanishing Point* and *Instruments of Darkness*, both ranges of books will also sport a completely new jacket design.

Outside the Spaceship

What *Doctor Who*'s movers and shakers are up to...
Compiled by Dominic May

Panto Colin Baker and Louise Jameson star in *Snow White and the Seven Dwarfs* at the Wycombe Swan Theatre from 13 December to 14 January (box office 01494 512000). Baker has also co-written the songs for *The Sleeping Beauty* at the Sunderland Empire. **Frazer Hines** is Buttons in *Cinderella* at the Oakengates Theatre, Telford (01952 619020) from 22



December to 14 January. New mum **Bonnie Langford** returns to the boards to star as Jack in *Jack and the Beanstalk* at the Theatre Royal, Nottingham (0115 989 5555) from 7 December to 21 January, while **Richard Franklin** will be Baron Hardup in *Cinderella* at the Grand Opera House, York (01904 671818) from 14

December to 7 January. **Peter Purves** is directing *Cinderella* at the North Wales Theatre, Llandudno (01492 872000) from 13 December to 7 January.

Television Tom Baker began shooting the second

season of *Randall and Hopkirk (Deceased)* in November, just as **Peter Davison** completed work on the second series of ITV's *At Home With the Braithwaites*. **Mary Tamm** continues to star as Portia Loomis in Channel 5's *Headless*, and has been joined by Delta and the *Bannermen*'s **Sara Griffiths** as psychiatrist Regan Medina. The series continues until 22 December.

Film Paul McGann has been filming Liverpool gangster flick *My Kingdom*. **Mary Tamm** has been shooting *I, Gladiator* in Lithuania and Los Angeles as 'female Spartacus' Zenobia.

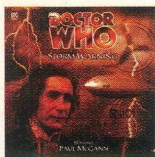
Miscellaneous Colin Baker has recorded a collection of his short stories for Telstar's Talking Books. **Nicholas Courtney** has recently returned from Madrid, where he's been playing a David Attenborough type for a Spanish TV ad – in which his character is becomes intimately acquainted with an over-friendly gorilla.

Obituary Lawrence Davidson, who played the Draconian First Secretary in *Frontier in Space*, died on 14 October.

Dominic May would like to thank Liz Frost, Alasdair MacFarlane, Richard Mills, NGW Ltd, David Saunders and Graeme Wood plus various *Doctor Who* cast, crew and their agents for assistance in compiling *Outside the Spaceship* throughout 2000

collectors' Heaven

January 2001 DVD Doctor Who: Spearhead From Space [Third Doctor & Liz] BBC Worldwide **CD** Doctor Who: The Myth Makers [First Doctor, Vicki & Steven] BBC Audio Collection **CD** Doctor Who: Slipback [Sixth Doctor & Peri] BBC Audio Collection **Audio drama** Doctor Who:



Storm Warning by Alan Barnes [Eighth Doctor] Big Finish **Novel** Doctor Who: Father Time by Lance Parkin [Eighth Doctor] BBC Books **Novel** Doctor Who: Quantum Archangel by Craig Hinton [Sixth Doctor & Mel] BBC Books

February DVD Doctor Who: Remembrance of the Daleks [Seventh Doctor & Ace] BBC Worldwide **Video** Doctor Who: The Daleks [First Doctor, Susan, Ian & Barbara] BBC Video **Audio drama** Doctor Who: Sword of Orion by Nicholas Briggs [Eighth Doctor] Big Finish **Novel** Doctor Who: Escape Velocity by Colin Brake [Eighth Doctor] BBC Books **Novel** Doctor Who: Bunker Soldiers by Martin Day [First Doctor, Steven & Dodo] BBC Books

March Video Doctor Who: Delta and the Bannermen [Seventh Doctor & Mel] BBC Video **Audio drama** Doctor Who: The Stones of Venice by Paul Magrs [Eighth Doctor] Big Finish **Novel** Doctor Who: Earthworld by Jacqueline Rayner [Eighth Doctor] BBC Books **Novel** Doctor Who: Rags by Mick Lewis [Third Doctor & Jo] BBC Books

April CD Doctor Who: The Celestial Toymaker [First Doctor, Steven & Dodo] BBC Audio Collection **CD** Doctor Who: The Moonbase [Second Doctor, Jamie & Victoria] BBC Audio Collection **Audio drama** Doctor Who: Minuet in Hell by Alan W Lear & Gary Russell [Eighth Doctor] Big Finish **Novel** Doctor Who: Vanishing Point by Stephen Cole [Eighth Doctor] BBC Books **Novel** Doctor Who: Instruments of Darkness by Gary Russell [Sixth Doctor & Evelyn] BBC Books

May Video Doctor Who: City of Death [Fourth Doctor & Romana] BBC Video **Audio drama** Doctor Who: Bloodtide by Jonathan Morris [Sixth Doctor & Evelyn] Big Finish **Novel** Doctor Who: Eater of Wasps by Trevor Baxendale [Eighth Doctor] BBC Books **Novel** Doctor Who: Asylum by Peter Davill-Evans [Fourth Doctor & Nyssa] BBC Books

BBC Books novels RRP £5.99
BBC videos RRP £12.99 (except where stated)
BBC DVDs RRP £19.99
Big Finish audios on double CD (£13.99; mail order and specialist shops only) or double cassette (£9.99)

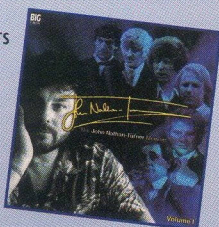
Win no hanky-panky!

Two double-CD volumes of former *Doctor Who* producer John Nathan-Turner's reminiscences are now available from Big Finish – and we've got five pairs to give away to the first eager beavers who can say...

Which of the following is a JN-T catchphrase?

Is it: [a] "Stay tuned"; [b] "Don't panic"; or [c] "You wouldn't let it lie"?

Send your answers on a postcard or stuck-down envelope marked AND THE EYES NARROWED to the editorial address by 10 January, please.



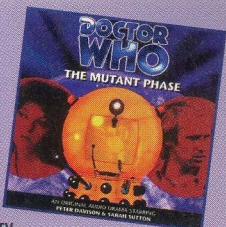
Win a Thal!

December sees the release of *The Mutant Phase*, the third part of the *Dalek Empire* sequence, in which the Fifth Doctor gets caught up in the Daleks' invasion of 21st century Earth. Thanks to Big Finish, we've got five double CDs to give away to five readers who can tell us...

In which comic did the Dalek Emperor first appear?

Was it: [a] *TV21*; [b] *Whizzer & Chips*; or [c] *My Guy*?

Earthlings! Answers on a postcard or stuck-down envelope marked FLIDOR GOLD, QUARTZ AND ARKELLIS FLOWER SAP to the editorial address by 10 January.



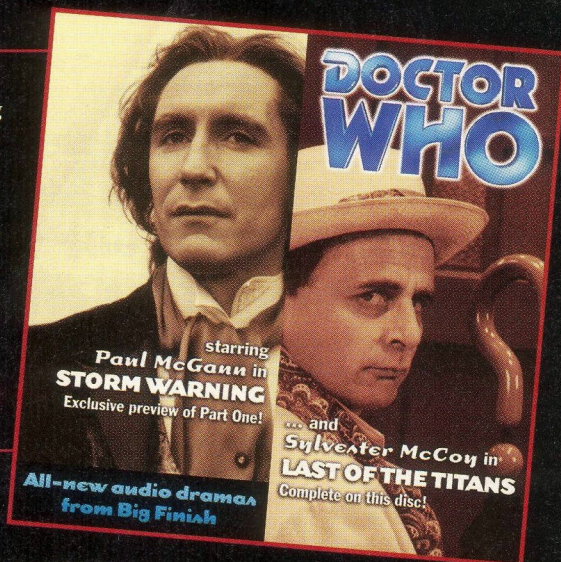
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There's a shamelessly superb CD free with the next issue, containing not only a preview of the first episode of *Storm Warning*, Paul McGann's eagerly-awaited debut audio adventure for Big Finish, but also an utterly exclusive full solo story for Sylvester McCoy's Doctor, up against the *Last of the Titans*!

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DOCTOR WHO

M A G A Z I N E



Cast your eyes over to the opposite side of this spread and you'll see a new **DWM** Awards form crying out to be filled with your assessment of all manner of Doctor Who stuff from the last year – books, audios and Doctor Who Magazine itself. Without wanting to influence the outcome, it's been pretty obvious from your mail that David J Howe's Changing Face of Target Books series has scored a big hit, and I'm sure that this issue's penultimate Chapter Five will continue to delight – shock revelations, blunt anecdotes, tiny repro covers and all (a sequel, covering Virgin's New and Missing Adventures, is already 'in preparation', as those Target frontispieces used to promise).

I suspect, too, that the series has caused a run on secondhand copies of the no-longer-in-print Targets; I very much doubt that I'm the only one who's been scouring charity shops and market stalls the length and breadth of England in a bid to complete his collection. Make that 'reacquire his collection' in my case, for I have to confess that early 1990s penury and/or stupidity compelled me to sell off the lot for bugger all. Maybe it was acquiring a full set of Doctor Whos on

Am I the only one who's been scouring the country for a set of Target books?

video or audio, maybe simple loss of interest... but I guess I plain forgot how good the novelisations are, how much they should be valued (I kept the Donald Cottons, *Fury* and the silvery *Five Doctors*, but that was it). So for the last six months I've been hunting high and low for the set, making life just a little bit more difficult by insisting that [a] I'd take first edition paperbacks only (not just original covers, but first printings) and [b] I'd not pay more than £5.99, the current price of a new Doctor Who paperback, for any one book. The good news is, I'm within sight of the finishing-post (only 28 more to go!). The bad news is, I've been through virtually every secondhand bookshop in Tunbridge Wells, London, Hay-on-Wye, Gloucester, Reading, Bournemouth and Bath, and I'm fast running out of places to visit...

Aside from the obvious pleasures of reading the things (not to mention smelling them – *The Web of Fear* always had a very special bouquet), one particular thing has struck me in my sad obsession: just how many collectors used to write their names and addresses on the inside front covers. My new old editions were previously owned by, among others, Kevin GF Bassom (lots of Hartnells and Davisons, via Big Finish writer Robert Shearman, oddly enough), Bryn Morgan (a very creased *Macra Terror*, Stamford Hill, 39p), Ian Foot (*Claws of Axos*, Highbury), Brian Hough of North Weald (*Brain of Morbius*, somewhere in Surrey, I think) and Tony Smart of Coalpit Heath, Bristol (*Giant Robot* and *Dinosaur Invasion*, both held together with rotting Sellotape, £2 each, Hay). What happened to all of you? Did you not think the books important enough any more? Were you stony broke? Are you dead? Or did your fandom lapse altogether, and did you drift away from Doctor Who in the limbo years of the early 1990s?

Whatever, if you were to return to the fold for next month's epically exciting **DWM** 300 (see *Gallifrey Guardian*. Good, innit?), you'd find an extraordinarily thriving Doctor Who scene. Come back!

Oh, and if you are still around – I don't suppose you've got an extra first ed *Savages*, *Sunmakers* or *War Games* to swap for a surplus *Revenge*, *Time Warrior* or *Mission to the Unknown*? No? Really?

Maaga Alan Barnes
Drahvin One Clayton Hickman
Chumbley Peri Godbold

Production Mark Irvine
Managing Editor Alan O'Keefe
Managing Director Miles Stevens-Hoare

Thanks to Terrance Dicks, David Gibbes-Auger, Tony Masero, Ralph Montagu, Jac Rayner, Justin Richards, Gary Russell, George Sewell, Andrew Skilleter, Bob Tanner, Jan Vincent-Rudzki, Simon Williams, BBC Books, Big Finish and Reeltime Pictures

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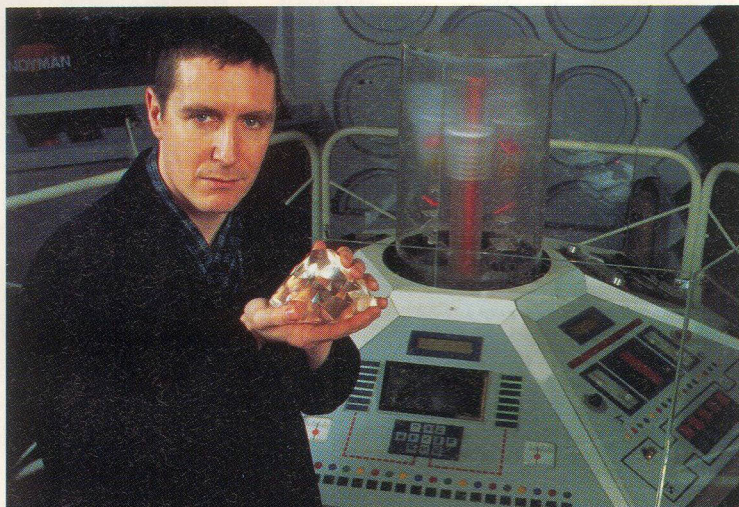
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LETTERS

Timelines

Compiled by Clayton Hickman

Send your letters to: **Timelines**, **DWM**, Panini House, Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ, or e-mail us at dwm@panini.co.uk – marking your letter 'Timelines' in the subject line, and don't forget to include your full name and address. No subscription or other enquiries by e-mail, please.



Crystal clear: Paul McGann, pre-frock coat, wallows in some bric-a-brac nostalgia

FROCK, HORROR

Our sack still fair bulges with the fallout from the Daniel O'Mahony/'McGann is not the current Doctor' debate of a few issues back, and it seems only fair that we should allow the man himself the right of reply...

It's nice to get noticed but it's a shame that none of the respondents to my last letter had anything interesting to say. Wish-fulfilment, denial and fan nostalgia don't add up to an argument... The answer to Terence Sands' plaintive question, "If Paul McGann is not the current Doctor, then Who is?" – is he seriously expecting a name? – is, 'There isn't one.' This is what's so marvellously liberating.

It's disappointing, but understandable, that none of the writers had the wit to draw a distinction between the actor 'Paul McGann' and the fictional construct 'the TV Movie Doctor' (the Frock Coat Horror). Doubly understandable that they never saw (as it was edited out) my bubbly enthusiasm for the former, particularly in the early Longleat publicity shots before the Frock Coat got him and he began to look embarrassed. But they are all hooked on the idea of 'currency'; that Doctor Who's narrative follows a linear progression as one actor lays down the gauntlet and another takes it up, even if the challenge isn't met for the better part of a decade, and even if it means canonising Joanna Lumley as the latest official model.

There is nothing much to distinguish Paul McGann's trip to Big Finish from, say, Peter Davison's, yet one is perceived as a grand resumption of the ongoing adventure in space and time, the other an exercise in instant nostalgia. Davison's time in Doctor Who is long gone, but so is McGann's, so why should

he take priority? Failure to acknowledge this leads to some intriguingly twisted arguments. Jason Thompson's plan to bring back McGann purely for a regeneration seems a very shabby way to treat the man he's defending. Colin Baker rightly spat out the same offer and it would have hurt him less. It would make Paul the ultimate disposable Doctor and a victim of the same ludicrous fashion for continuity that hamstringing the TV Movie.

While the series could claim some kind of linear progression when it was still in production, the TV Movie blew away Doctor Who's shaky claim to Grand Narrative. Ironically that was the opposite of what it was trying to do, but its attempt to conjure a new authoritative canon out of bric-a-brac nostalgia, TV Comic cosmology and a few mumbled lines from Sylvester McCoy founded on the compromises they represented...

Just as the tale of a post-pub punch-up between two nondescript aliens in San Francisco liberated us from the worn-out action adventure staple that's dogged Doctor Who forever, the ephemeral Frock Coat Doctor should have radicalised the possibilities of how we regard the series' lead character. The fact we've chosen to be stuck with the same old stories, the same old Doctors, the traditions killed in 1989, is an indictment of our imaginations. There's no alternate universe where the series has been going strong on Fox for four years, where Paul's been the Doctor all along.

There's no current Doctor. There's no need for one.

Daniel O'Mahony
via e-mail

Just room for one last reaction by way of tying the whole thing up, correspondence on this subject now being closed. (Please!)



DWM AWARDS 2000

After reading everyone's reactions to Daniel O'Mahony's controversial statement in *Timelines* I feel I must write and say something! This sort of mean-spiritedness totally voids my whole reason for entering the world of *Doctor Who* fandom.

I don't know if you remember, but I was the crazy loon who, in the last 'Cybermen on the front cover' issue, back in 1996 [*DWM* 244, actually – see, we remember!] had a letter printed explaining how wonderful I thought McGann was. The TV Movie (and Mr McGann himself), were the reasons I came to realise how funky *Doctor Who* is. If it weren't for this Doctor (and yes, he damn well is the current model), then I would never have gotten over my childhood fear of *Doctor Who* and there'd be one less person to stick up for the show. Yeah, one person – but everyone counts. This is why I'm angry that Daniel O'Mahony can be so blinkered and dismissive of something that has given a great deal of pleasure to people. Just where has he been for the last four years?

As Keith Brookes said so fittingly in issue 297, "Paul McGann IS the Eighth Doctor" – so go and find a new interest if you don't like it!

Kerenza Allin-Garner
via e-mail

BUGS

I'd just like to comment on *DWM* 297, specifically the comic strip. Hurrah for the change in artwork! I think that it's a great improvement over the old 'black and more black' 2000 AD-style approach of previous stories. Well done Roger Langridge!

Steve Coffin
via e-mail

I have just finished reading Part One of *The Autonomy Bug* and may I just say it is absolutely brilliant! It is without a doubt the best comic strip since *Happy Deathday*, and at last tells a fun story that isn't bogged down by confusing artwork, references to decade-old strips, over-seriousness, gloomy characters and end-of-the-universe plots (naming no *Glorious Deaths*, here!). Please don't spoil *The Autonomy Bug* – keep the comics simple, like the early TV stories. I for one don't want another epic.

Adam Bullock
Worcester

And here's a letter from Andrew. We exist just to torment him, you know.

Okay, so I get my copy of *DWM* 297, the special Cybermen issue, and on the very first page there's a big, beautiful Adrian Salmon Cyberman illustration. There's another one on page 30. And there's an editorial from Alan Barnes singing the praises of the silver giants. But is there any mention of the return of *The Cybermen* comic strip from these two gentlemen, a return promised oh-so-many years ago? Not a peep. Sometimes I think you exist just to torment me!

Andrew Kaplan
via e-mail

Ah, but we do, Andrew. We do.

It's your chance to let us know exactly what you thought of the last year in *Doctor Who*! The *DWM* Awards remains the biggest annual survey of fan opinion – and it's the one which gets noticed by the people who matter at BBC Worldwide, BBC Books and Big Finish Productions (not to mention *Doctor Who Magazine*) – so don't pass up the opportunity to let your voice be heard!

If you want to make any additional comments, feel free to attach a separate sheet (plus your name and address) to your completed form – but keep them brief, please! Results will be published in *DWM* 305.

New adventures

Give a score from 1 [total garbage!] to 10 [utterly perfect!] for the following books and audios. Any that you've not yet read or heard, please leave that space blank.

Eighth Doctor novels

- Parallel 59 _____
- The Shadows of Avalon _____
- The Fall of Yquatine _____
- Goldheart _____
- The Space Age _____
- The Banquo Legacy _____
- The Ancestor Cell _____
- The Burning _____
- Casualties of War _____
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- Prime Time _____
- Independence Day _____

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We have all the time in the world

Look, stop us if you've heard this one before, but there were these three Gallifreyans . . . The Pythia, Rassilon and Omega may bestride Time Lord history like colossi, but there's a lot more to the distant past of the Doctor's home planet than black holes, big vampires and bowships. All of which makes Gallifrey much less dull than was previously thought – and, with more than ten million years of history to choose from, the ideal destination for the temporal tourist. But which time periods provide the best bang for your buck? **Steve Lyons** and **Chris Howarth** conclude their getaway guide!

Gallifreyan panorama by **Robin Smith**

WHEN TO GO

Timing is everything if you want to make the most of your trip to Gallifrey. Cheap package deals avoiding temporal travel altogether may seem attractive, but bear in mind that you're likely to see no more than burned-out cinders floating around in space. It is invariably worth the little extra to see Gallifrey in its prime, before it was blasted out of existence at the culmination of a time-travelling war with an Enemy from the future [The Ancestor Cell, BBC Eighth Doctor Adventure].

There are plenty of great eras to choose from. However, if being shunned, starved or executed isn't your bag, then it really is worth trying to blend in. Female tourists, for example, are likely to stand out during the years in which women were neither seen nor heard. Even in more enlightened times, it was once estimated that little more than ten per cent of the planet's population were female, and that only 12 of them had attained Time Lord status [The Infinity Doctors, BBC novel]. Nevertheless, women did start to infiltrate all walks of life, from jobs in the Capitol [Rodan in The Invasion of Time] to full Time Lord status [Romana, first seen in The Ribos Operation] right up to the rank of President [Flavia then Romana then Flavia then Romana then . . . oh, we give up; see various Virgin and BBC novels, plus audio drama The Apocalypse Element]. Likewise, as the Time Lords edged closer to becoming equal opportunities employers, a limited number of aliens were allowed into their ranks [The Garden of Evil, Severn House Make Your Own Adventure book, and various novels since] – and even a black face in the Capitol wouldn't raise too many eyebrows, thanks to a burgeoning ethnic population [Blood Invocation, comic strip in DWM's 1995 Yearbook].

Finding the right clothes needn't be a problem, as millennia can pass before fashion trends change. For a long time, black and white were in, replacing the traditional colours of the academies. Gold Usher became particularly unfash-

ionable during this period. The Time Lords were so enamoured of the monochrome look that they reverted to using it on their hi-tech monitors [The Three Doctors]. The next big thing, literally, was huge stiff collars [first seen in The Deadly Assassin], originally seen only on ceremonial dress but later extended to everyday wear. Indeed, this trend was pursued to such ludicrous extremes that it became almost impossible for the style-conscious Gallifreyan to walk.

Lovers of elaborate architecture and internal decor have a few distinct periods to choose from. On Gallifrey, the norm is minimalist, coupled with a lack of imagination. The planet is typically decked out in pure Gothic style, in its darkest sense; all underlit rooms and black walls. Liberal use of silver created a mock-futuristic look for a short time, augmented by the occasional touch of whimsy: a few twinkling lights here, a few giant strips of flypaper there [The War Games]. After that, polystyrene became the in thing, with ping-pong ball accessories briefly in vogue [The Deadly Assassin]. Ironically, as the Gallifreyans discovered self-expression through elaborate clothing, their best attempts at brightening up their surroundings came from stealing design concepts from other cultures. The Vogans' influence upon the so-called Seal of Rassilon is well documented [ibid; see also Revenge of the Cybermen]. Of equal note, however, is the President's room in the Capitol, when it received a makeover in Sinian Empire Second Dynasty and Earth 073 Period style. Be careful, though: linger too long and you risk lead poisoning [The Invasion of Time]. It's also worth a peek at the Capitol's main control room, designed with much humour in the style of circa mid-20th century Dilapidated Earth Factory [ibid]. During the reign of President Borusa [from Arc of Infinity], the Capitol received a complete overhaul and Gallifreyan architecture entered its Earth Shopping Mall period.

For most tourists, however, such aesthetic concerns are secondary to the true attractions which Gallifrey has to offer. A visit to this world is all about the personalities, the technological advances and of course the frequent violent wars of each blood-drenched era.

THE OLD TIME

Gallifrey's earliest days are a must-see for both the history buff and lovers of the vampire genre alike. Why not pay a visit to the Death Zone? Like the Romans, the ancient Gallifreyans organised breath-taking gladiatorial contests. In their case, a Time Scoop was employed to kidnap alien warriors from their own worlds and to drop them into the Zone, where they had no option but to fight. Be advised, though, that your tour company cannot be held responsible should you be thrown to a Raston Warrior Robot. The name of the arena suggests the outcome of most of the contests fought therein – and even the Gallifreyans came to regard the Death

Gallifrey's early days are a must-see for history buffs and vampire lovers alike

Zone incidents with such repugnance that they were remembered almost exclusively in nursery rhymes. And that's on a planet without children!

Official historical accounts suggest that it was Rassilon himself who put a stop to the so-called games. However, darker rumours, fuelled by the proven existence of the Time Scoop in an era supposedly prior to Rassilon's invention of time travel, suggest that he was in fact the instigator of the atrocities [all the preceding from The Five Doctors].

Despite figuring prominently in Gallifrey's history and legends, Rassilon



"I look down on him because . . ." Omega knows his place. *The Three Doctors*

is an enigmatic figure. A trip to his era might provide a good opportunity to reconcile all those conflicting accounts and find out what really made this Time Lord tick. You could, for example, bear witness to his greatest mistake, as – in search of a power source to turn his time travel theories into reality – he blows up a black hole with devastating consequences. Watch as the fabric of space-time is pierced! Stand aghast as the fearsome Ysgaroth break through into this universe from the black hole's far side! Run for cover as a centuries-long war ensues! Join in the celebrations as the forces of Gallifrey, led by the heroic Liall a Mahajetsu, finally triumph over their evil foes! And leave, before a terrible plague sweeps the planet in the aftermath of the war and wipes out pretty much everyone who knew about Rassilon's mistake! Which was a lucky break for him [*The Pit*, Virgin New Adventure].

Or drop in on Rassilon as a young man, as he faces one of his greatest challenges. As Gallifreyan history has it (and we all know how reliable that is), giant vampires appeared from nowhere and swarmed across our universe, leaving death and destruction in their wake. To counter the creatures, Rassilon devised the Bow Ships: huge vessels armed with bolts of steel. Thanks to his genius, Gallifrey was victorious in the ensuing battle. The vampires were destroyed – all except for their leader, the Great Vampire, who fled into E-Space. It should go without saying that this visually stunning final battle is best viewed from a distance – a bloody huge distance, in fact [*State of Decay*]. Or you could check out the claims of the Cult of Rassilon the Vampire, that the Great Vampire managed to spread its infection to Gallifrey's figurehead before its defeat [*Goth Opera*, Virgin Missing Adventure].

THE INTUITIVE REVELATION

For a time of technological advancement, famous faces and exciting carnage, look no further than the Intuitive Revolution, Gallifrey's greatest period of upheaval. You will be amazed as war breaks out between the forces of science and magic, spearheaded by the ubiquitous Rassilon and the mystical Pythia respectively [*Cat's Cradle: Time's Crucible*, Virgin NA]. Meet the infamous triumvirate of Rassilon, Omega and the mysterious Other [first mentioned in *Remembrance of the Daleks*, Target novelisation]. Witness Omega's creation of the Hand of Omega [*Remembrance of the Daleks*] and Rassilon's forging of the Nemesis Statue from the living metal validium [*Silver Nemesis*]. Temporal physicist, starship designer,

charismatic ruler, great strategist and now a sculptor – is there no end to this man's talents?

For a particularly vintage time, try Year Zero, in which you can witness the Gallifreyan's discovery of a reliable power source and their consequent mastery over time. This is such a significant event that the beginning of the Rassilon Era was declared and the calendar restarted accordingly [*The Final Chapter*, DWM comic strip]. You might catch a glimpse of Rassilon himself, or even Omega – a brilliant solar engineer and a member of the High Council – as they carry out their feat of stellar manipulation and harness the power of a black hole [*The Three Doctors*]. To witness the actual collapse of the sun Qqaba, you will need to book passage aboard a Gallifreyan Starbreaker ship. Rewarding as such an excursion may be, it is not without its risks. One time-travelling tourist – since immortalised by the Time Lords as 'Fenris the Hellbringer' – sabotaged the stasis halo protecting Omega's ship, causing Omega to plunge unprotected into the newly-forming black hole. Rassilon retaliated by spreading Fenris' atoms from one end of eternity to the other [*Star Death*, DWM comic strip]. So watch out!

Despite Omega's apparent death in Year Zero, there are plenty of opportunities to meet him – albeit as a cloaked maniac – in later eras. Be careful, though, not to be taken in by an entirely dissimilar cloaked maniac called Omegon, who claims much of Omega's history as his own and further adds that the Time Lords made him their Emperor for a short time before betraying him and casting him into a time trap [Kg and the *Time Trap*, Sparrow novel].

Trips to Year Zero are much sought-after. However, the appeal of postponing your visit slightly must not be underestimated. The early days of the Rassilon Era offer much in the way of attractions. You can converse with the Young Heroes, pilots of the early Time Scaphes [*Time's Cradle: Cat's Crucible*], or watch as the war between science and magic is finally won. You could be present at a pivotal moment, as the defeated Pythia curses the whole of Gallifrey to sterility even as she hurls herself into the Crevice of Memories That Will Be. And you can witness the amazing scientific discoveries that follow, as Rassilon works on a way to counter the Pythia's curse and the concept of regeneration is born, along with the Looms from which new Gallifreyans will be spun thereafter [*Lungbarrow*, Virgin NA].

This is, of course, the period of history which spawns that most enigmatic of the planet's inhabitants, Susan. Born in the moment that the Pythia's curse was laid, she was Gallifrey's last natural-born child for many years. Susan was, as everyone knows, the grand-daughter of the Other, who



Hedini takes a dislike to a Gallifreyan standard lamp. *Arc of Infinity*

threw himself into the Looms in protest after Rassilon sent in troops against protestors in the Pythia's temple. And, of course, you might just spot the Other's future reincarnation, the Doctor, as he uses the Hand of Omega to break every rule in the book by travelling into Gallifrey's past and taking Susan away with him [*ibid*].

The discovery of time travel opened up many opportunities for enjoyable mayhem. Take a look at the Time Wars, conducted by the newly-elevated Time Lords as a means of eliminating potential threats to their position [*Sky Pirates!*, Virgin NA]. If multiple genocide isn't to your taste, then stay behind and watch as the last of the natural-born Gallifreyans are slaughtered by their Loom-born descendants [*Cold Fusion*, Virgin MA]. Even when they try to help other races – as opposed to just murdering them – the Time Lords seemingly can't help but cause devastation. Why not take a day trip to Minyos, where a donation of some helpful technology led to the destruction of the planet? See for yourself why the Time Lords swore never to interfere with other cultures again [*Underworld*]. And marvel as they get a taste of their own medicine – when they are attacked by the future Order of the Black Sun, in pre-emptive revenge for crimes not yet committed [*4-D War* and *Black Sun Rising*, DWM comic strips].



THE RECENT PAST

Gallifreyan records claim that the planet emerged from the wars of the early Rassilon Era to enjoy a period of ordered calm which lasted for millennia [The Deadly Assassin]. Don't worry – this is a gross exaggeration, and there is still plenty to see during these years. One hiccup in the Time Lords' so-called calm saw a slight disagreement between them and Morbius, the leader of their own High Council, who destroyed several civilisations in his mad quest for eternal life. He was subsequently executed, but he set a historical precedent for High Council members going a bit loopy [The Brain of Morbius].

Time your visit well, and you might catch the reign of another mad Time Lord, Greyjan, who enjoyed the shortest presidential term in history. Greyjan the Sane, later revered by some as the Great Sage of Paradox, became Lord President only because the other two candidates backed out. He ruled for three years before committing suicide. After his death, his theories on paradox were outlawed and declared arcane [The Ancestor Cell].

This is, of course, the period which spawned that most enigmatic of the planet's inhabitants, Susan. If you can find a particular concept shop, then you might just spy this unearthly child in her infancy. In fact, you could buy a philosophical, religious or metaphysical concept from her parents. They come both in purely intellectual form and printed on T-shirts. You should get there early, however, before Susan is packed off to Earth to improve her French [Whatever Happened to . . . Susan?, BBC Radio 4 one-off drama].

Indeed, if you're the sort of person who likes to meet celebrities in their youth, then Gallifrey is the ideal place for you – because most of its celebrities grew up together. In fact, they were in the same class at school. The Doctor, Koschei (the Master), Ushas (the Rani) and Mortimus (the Meddling Monk) were all part of a ten-strong group called the Deca, whose zany pranks included sneaking into the relic room, stealing books from the library and battling the ancient being known as the Celestial Toymaker. This unique group also boasted Drax [first seen in The Armageddon Factor], Magnus [the War Chief, first seen in The War Games] and Vansell [The Sirens of Time, Big Finish audio play] among its number. Perhaps the easiest of the Deca to meet is Jelpax, as – unlike his classmates – he actually stayed on Gallifrey, first as an APC Net co-ordinator and advisor to his one-time teacher, Borusa [first seen in The Deadly Assassin], then, after Borusa's downfall, in traffic control. Millennia and Rallon were lost to the Celestial Toymaker, and their names were erased from Time Lord history [all the preceding from Divided Loyalties, BBC 'past Doctors' adventure]. You could watch as the noble Savar heads off on his ill-fated quest to rescue Omega – only to find him, mistake him for the ancient Time Lord god Ohm, bale out of his TARDIS in panic and have his eyes stolen by the aliens known as the I. As you do [The Infinity Doctors; expanded upon in Seeing I, BBC Eighth Doctor adventure].

And why not join in with Gallifrey's own student revolution? It occurred during the final days of the corrupt Lord President Pundat the Third. Pundat's grandfather [a President Pundat is mentioned in The Deadly Assassin] had been responsible for rewriting the constitution, making it within the gift of the President to appoint his own successor. Rumour has it that he bribed the High Council to agree to this change and, in so doing, created a dynasty that he expected to last forever. Led by the Master, however, the students wished to reinstate Rassilon's Law, which called for hereditary leadership. They located Rassilon's only living descendant, the Lady Larn – the seven year-old adopted child of Councillor Brolin – and



Home front: the Doctor catches up with the latest decor. *The War Games*

It's hard to find a period not rich in alien invasions, mass uprisings and treachery

hoped to bring her to power. The insurrection was ruthlessly put down, but it might be considered a partial success in that Pundat then died of a stress-related illness. Unfortunately, he was succeeded by his most evil disciple, Chancellor Slann. In the period of bloody reprisals that followed, Larn fled from Gallifrey with a Time Lord known only as the Doctor. Of course, she adopted the pseudonym of Susan. If you can survive all that, then you also might witness the Master's assassination of Slann, which liberated Gallifrey from tyranny [all the preceding from Birth of a Renegade, short story in the Radio Times 20th Anniversary Special].

THE MODERN ERA

If you think Gallifrey's period of peace is eventful, then just look at the attractions offered by subsequent years. From the Doctor's first trial in 309,906 [The War Games; date given in The Deadly Assassin] to the present day, it's difficult to find a time that's not rich in alien invasions, mass uprisings and ever-more treacherous High Council members.

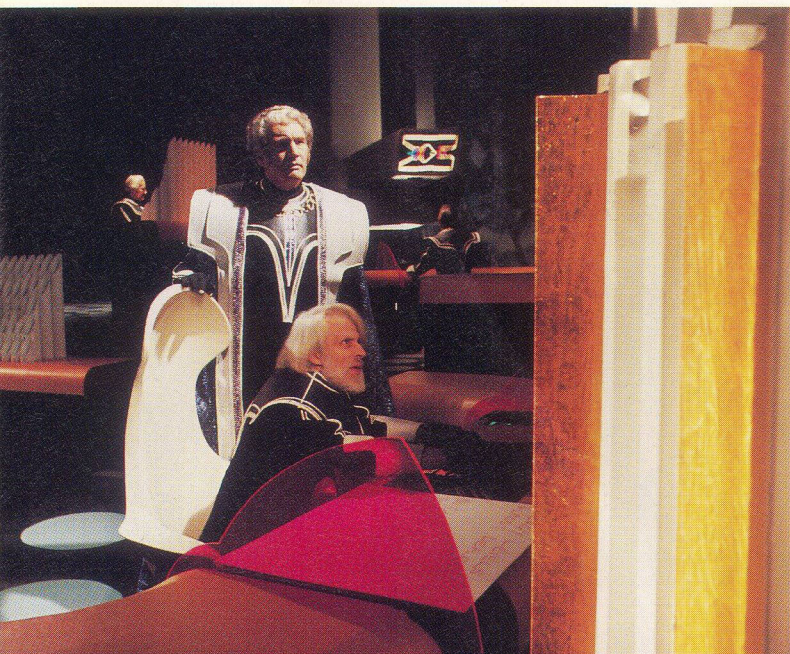
Before partaking of these delights, however, we recommend a consultation with your insurance company. They may, for example, be reluctant to offer cover for a visit to the time of the Dalek invasion [The Apocalypse Element]. Equally, if you're expecting to be captured and sent to an alien refugee camp, then it's advisable not to arrive during the Riff City famine [The Garden of Evil]. Most insurers will insist that you leave Gallifrey in plenty of time to avoid its recent annihilation [The Ancestor Cell]. On the other hand, a few Vardans about the place shouldn't prove too much of a hazard. Just be careful to leave before their Sontaran allies arrive [The Invasion of Time].

Perhaps the most significant event of this era is the return of Omega, although you should be aware that a visit to Gallifrey during this episode may be subject to unexpected power cuts. Seeing Omega himself could also be difficult, as the corrosive effects of spending thousands of years in an anti-matter universe on the other side of a black hole (well, that's how long Omega claimed – but then, he didn't have a watch) meant that all that remained of him was his will [sic]. Although regarded as a hero for his supreme sacrifice, Omega felt betrayed and deserted by his people, and was determined to have his revenge. But he was completely mental, and so he failed. The eventual destruction of his realm resulted in a supernova that provided his enemies with a brand new power source. Some people have all the luck [The Three Doctors].

Even the Time Lords had to admit that their vaunted peace wasn't holding when their outgoing President was assassinated and the renegade known as the Master utilised the Matrix in an audacious plan to strike at the heart of their power: the Eye of Harmony itself. Had the Master not been foolish enough to involve his long-time enemy, the Doctor, in his machinations, then he might have destroyed Gallifrey and taken much of the bordering areas of space with it. Ultimately, however, the crisis passed with only a few



"Unhand me, Minyan!" Gallifrey vs Minyos: *Underworld*



It's draining again: blackout over Gallifrey. *The Three Doctors*

casualties and minor structural damage to the Panopticon and its immediate surroundings. The Master's plan, naturally, was made possible by the assistance of a High Council member, Chancellor Goth [*The Deadly Assassin*].

For more madness and corruption in high places, seek out the secret headquarters of the Celestial Intervention Agency, an organisation similar to America's Central Intelligence Agency inasmuch as it has the same initials. The CIA operates as a covert organisation due to its interventionist policies, which run contrary to Time Lord etiquette. In fact the outfit is so secret that sometimes its top agents don't realise they are working for it. The CIA is rumoured to have been involved in any number of abuses of Time Lord power – most notably a plot to eradicate the Daleks from history, which actually succeeded in curtailing the development of Davros' despotic creations for millennia [*Genesis of the Daleks*].

Most insurers will insist you leave Gallifrey before its recent annihilation

Or look in on Borusa – who really should have been rumbled earlier, given that so many of his former students attempted to take over the universe after graduating. Having gone through several regenerations like the clappers, Borusa became obsessed with acquiring power and prolonging his own lifespan. Even his appointment as President didn't quench his thirst, and he went off the rails – at least until he played the Game of Rassilon, but forgot to read the rules properly [*The Five Doctors*].

Or Overseer Luther, whose very own secret society – the Elysians, aka 'the Final Chapter' – rejected Rassilon's rule of non-interference, growing unregistered clone children with the aim of seizing their home planet. Except that Luther's personal ambition was greater than that: he intended to use his Watchtower to return the whole of Gallifrey to Year Zero, where he could rewrite history with himself in charge [*The Final Chapter*].

Or Niroc, a pawn of the CIA who, thanks to their briefings against Flavia, was able to replace her as President for a short time. Niroc's most famous crime, of course, was to ravage Earth, pull it across several galaxies and rename it 'Ravolox' [*The Trial of a Time Lord*; Niroc first identified in *The Eight Doctors*, BBC EDA].

Why not travel to Space Station Zenobia [first seen in *The Trial of a Time Lord*; named in *The Eight Doctors*] and book yourself a courtside seat at the Doctor's second trial for interference with other species? Be a first-hand witness to one of Gallifrey's most publicised miscarriages of justice, as the defendant gets away with it despite having offered proof of his own crime of genocide in his defence [*The Trial of a Time Lord*]. Some tour operators run competitions, with special prizes awarded to anyone who can work out what's going on. Don't linger too long, though, as you'll want to be back on Gallifrey in time for its next revolution, as the Ravolox affair becomes public knowledge and – thanks to the blatant interference of a later Doctor –

Borusa makes a temporary return. Watch as Niroc is finally deposed and Flavia re-elected! And thrill to the ensuing despicable cover-up, as a giant magnet pulls Earth back into its proper place and time is rolled backwards so that Niroc's crime is forgotten! [*The Eight Doctors*, from a couple of lines in *The Trial of a Time Lord*]. Stick around and watch as Flavia offers Romana a seat on the High Council [*Goth Opera*] – and Romana, in turn, steals her benefactor's job by invoking the right of challenge against her for the first time in 200 generations [*The Ancestor Cell*].

For a glimpse of yet another President, visit Gallifrey during the 20-year period in which Romana is a captive of the Daleks, and an un-named figure-head rules in her stead [*The Apocalypse Element*; un-named President first heard in *The Sirens of Time*, audio drama]. If, by now, you can list all the Presidents of Gallifrey in order, then there might be a prize for that too. Don't forget that the Doctor himself is both the 407th and the 409th Presidents [*The Invasion of Time* and *The Five Doctors*, presumably; statistics given in *The Ancestor Cell*].

And for a real sentimental treat, why not visit the Doctor's old companion Leela and her unlikely hubby Andred [*The Invasion of Time*], as they break the Pythia's curse at last by conceiving Gallifrey's first natural-born child in, ooh, ages [*Lungbarrow*].

THE FUTURE

Happily, the future of the Time Lords promises to be every bit as gory as their past and present. What's more, it offers an unprecedented choice of exciting holiday destinations, with no less than nine Gallifreys available to choose from. The reason for this largesse is the sudden arrival on the scene of the time-travelling Enemy [first mentioned in *Alien Bodies*, BBC EDA], and the outbreak of yet another war. The Time Lords constructed eight planetary clones as an elaborate distraction, in the hope of leaving the Enemy confused [*The Ancestor Cell*]. In fact, confused is the word. History is unusually fluid in this period, ensuring that your holiday will never be quite the same two years in a row. Visit a misinformation camp to see how the Time Lords conspire to obscure the truth about the war. But watch out for those reality bombs [*ibid*].

Call in on Faction Paradox, a Gallifreyan cult devoted to the worship of temporal paradoxes. You might even catch a glimpse of the mysterious Grandfather Paradox himself. Or seek the counsel of the Celestis, future members of the Celestial Intervention Agency who fled from the war by divesting themselves of their own bodies and living as pure ideas in a virtual



The Master fixes a Presidential Election. What far-fetched nonsense

domain known as Mictlan. You could even drop in for a chat with the latest model of TARDIS, given human forms and personalities. Climbing inside a time machine has never been so exciting [all the preceding from *Alien Bodies*].

And see how it all ends, as the Enemy are revealed to be a totally alien life form, evolved from some of the first cells ever born into this universe, thanks to the Time Lords' own manipulation of the time vortex and their irresponsible misuse of a miniature universe in a four-dimensional Klein bottle [*The Ancestor Cell*]. So, Gallifrey turns out to be responsible for its own woes – as usual. There really are no fools like old fools.

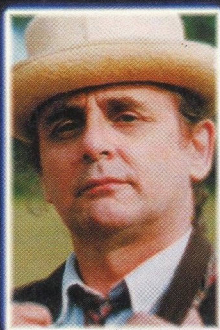
This fascinating era should not be missed. In fact, you should catch it while you can. As time travel allows both the Gallifreyans and the Enemy to pre-empt each other's actions and to fight each battle over and over again, the war itself becomes shorter and shorter and its devastating climax creeps closer and closer to the present-day. So much so that we regret to announce that all tours to the future of Gallifrey are unavailable. Will be unavailable. Will have been unavailable. Etc.

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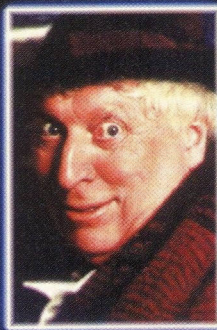
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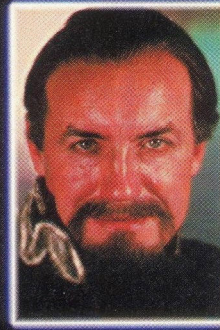
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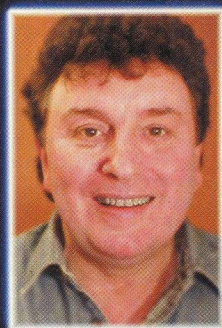
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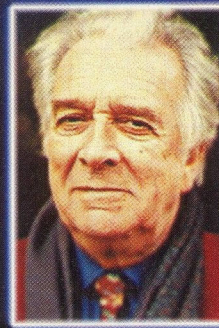
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Albert Andrew Ryan
Delores Sara Wakefield

Incidental music Nicholas Briggs
Producers Gary Russell & Jason Haigh-Ellery and Jacqueline Rayner
Director Nicholas Briggs

'If the Daleks are scared, then there must be something really frightening going on!'
Nicholas Briggs

Time corridors, Robomen, Thals... all familiar ingredients for an exciting adventure with the Daleks, in which the Doctor must stand fast against the Mark IV travel machines and their inimitable, ruthless evil. But what if there were creatures before whom the Daleks themselves would quail? A race capable of stripping planets bare, swarming in such numbers that nothing could stop them? Not even Skaro would be safe – and a new word would be added to the Daleks' vocabulary bank: 'fear'.

When the Doctor and Nyssa land on Earth during a familiar period of our future history, they become tangled in a desperate struggle involving Daleks, Thals and humans – all facing annihilation in the wake of the Mutant Phase. But why is a Thal scientist working with the enemy? Why is the Doctor's arrival so keenly awaited? What, in his desperation, is the Dalek Emperor planning? Above all, what compromises must the Doctor make to fight such inexorable destruction?

The Mutant Phase, recorded in September, concludes the Dalek Empire trilogy released by Big Finish during 2000. For the previous instalments, *The Genocide Machine* and *The Apocalypse Element*, Nicholas Briggs was merely the director, composer, sound designer and supplier of half the Dalek voices – the others being delivered by recording maestro Alistair Lock. Here, Briggs holds yet another card, having also penned the script. As long-time followers of Doctor Who on audio may have noted, that extra credit was to be expected, since Briggs' story derives from one of the Audio Visuals series, a collection of non-profit-making fan audio plays. So how was that 1986 vintage *Mutant Phase* transformed into the final Big Finish release of 2000?

"Flatteringly, I've been asked to revamp a couple of my Audio Visuals scripts because both [producers] Gary Russell and Jason Haigh-Ellery really like them," Briggs reveals. "I felt that the original *Mutant Phase* was fundamentally flawed, however, so I've approached the story from a different angle with largely different characters."

So the new release should feel fresh, even to those familiar with the Audio Visuals version? "It's very different, with a lot of extra story. The essential idea of something horrible happening to the Daleks is still there. I always loved *Death to the Daleks*, which I know isn't very hip, but the essential idea of putting the Daleks in a different kind of situation gives the story a really original flavour. In *The Mutant Phase*, the Daleks are scared, which suits their manic squawking perfectly and gives that added 'blimey, if they're scared, it must be something really frightening' feeling."

Characters named Delores and Ptolem, a Thal scientist, have survived from the original version, but again Briggs says all is not as it seems. "Ptolem is broadly the same character, but Delores is only so named for old times' sake." Briggs' new script even alludes to a topical debate by including a field of genetically modified plants. "I have no real views about GM crops," he says, "but I was interested to learn of their real-life effects on some forms of insect life, altering their behaviour to keep the spread of caterpillars down. For me it was one of the truly fascinating and informative moments that came out of the whole GM debate."

Asked if *The Mutant Phase* was always intended to conclude the Dalek Empire trilogy, and about its combination of Doctor and companion (it's one Dalek story each now, out of Big Finish's initial roster of Doctors), Briggs reflexively defers to his old collaborator, producer Gary Russell. "It was Gary's choice. Everything is Gary's choice. He is our master. We obey!" Yes, it's easy to imagine this man enjoying himself in Dalek territory.

Someone who has yet to experience the Skaro denizens' unique, er, charms, however, is Sarah Sutton, returning once more as the Fifth Doctor's Trakenite travelling companion, Nyssa. "I missed out on a Dalek story on TV", she says with some regret, "so I'm very pleased to have finally done one." The three Doctor Who stories which Sutton has so far completed for Big Finish would have made up half a season's worth – and necessitated several months' work – back in the early 1980s, but these recordings aren't so time-consuming. "They're very quick," she laughs. "It's been great fun. In the first one I did [*The Land*



Peter Davison and co-star with director Briggs

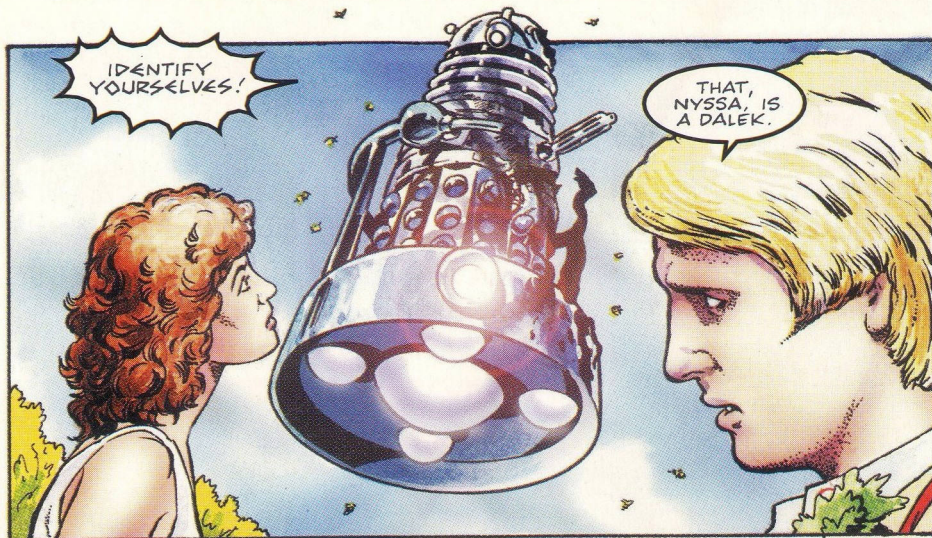


Dalek-table: Sara Wakefield (Delores) joins the TARDIS team

of the Dead], I was very nervous because it all seemed like such a long time ago, but it was amazing how quickly Peter and I got into the flow of things. I've certainly enjoyed each one, and I'm gaining in confidence a bit."

So is appearing in audio Doctor Who a very different experience from the TV version? "It is. I've done quite a lot of radio plays, and I've always enjoyed having to concentrate just on your voice – because that's all you have. But I still have to do lots of huffing and puffing, which tends to make me very light-headed – I keel over a little at the end of each scene!"

While not aiming to make their actors keel over, Big Finish has learned some lessons making the previous two Dalek stories. As far as the main cast is concerned, producer Jason



Haigh-Ellery is a Dalek. He explains why: "All the real Dalek voices are recorded in post-production, so on *The Genocide Machine* we neglected to have anyone reading the lines in the studio. The problem with that was the actors had nothing to play against, and they found that very difficult.

"For *The Apocalypse Element*, we had an actor reading in from an isolation booth with a Dalek distort on, so that the cast could hear Daleks in their heads. Since I'm the spare bod today in terms of having done my production job to get us here, I'm voicing the Daleks. But Nick and Alistair – the professional Daleks – will be doing the final voices as usual. I'm only on the amateur circuit!"

The ring modulator, dehumanising Jason's voice almost beyond recognition, certainly helps to give the presence of the tin terrors in the studio – and the addition of a Dalek dome atop a nearby piano reminds the actors what they're up against. For *League of Gentlemen* star Mark Gatiss, for whom grisliness is a way of life in his BBC2 sitcom, their appearance seems less than fazing. So what's he up to in this story? "I'm playing Karl, a Russian from sometime in the future, and a Southern American Roboman," Gatiss explains. "Nick just rang me up and

asked if I'd do it. Well, it's Peter Davison and the Daleks, so I couldn't say no. The Russian is good fun, but the Roboman is a bit silly," he says, laughing sheepishly.

"Casting is always a bizarre and frenzied activity," claims director Briggs. "I just love working with Mark Gatiss. He did the last Davison one I'd directed [*Phantasmagoria*], so I thought it was high time I lured him back from Royston Vasey. Jared Morgan [Ganatus] I've worked with recently at Nottingham Theatre Royal. Christopher Blake [Ptolem] was recommended to me, as was Andrew Ryan [playing Albert, the only surviving member of the British Royal Family], while I actually wrote the part of Delores with Sara Wakefield in mind. She auditioned for us about a year ago."

With Briggs being such a huge Dalek fan, has he a favourite mutant moment from this story? "Yes – and I even voiced it! It's when Ptolem is appalled that the Daleks are going to shoot one of their own. I squawk, 'No, no, it is no longer a Dalek! The Mutant Phase!' For some reason, that irrational moment of terror from the Dalek sends shivers down my spine!" Mark Wyman

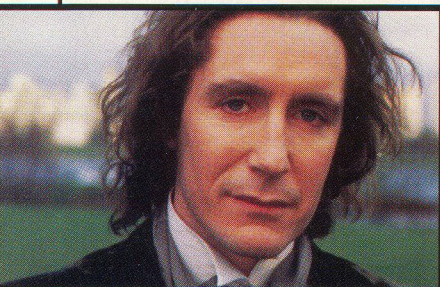
DWM

'I couldn't say no . . . but playing a South American Roboman is a bit silly!' Mark Gatiss

The Mutant Phase is released in December

Father Time

by **Lance Parkin**



Featuring The Eighth Doctor
Enemies The Hunters (a lovely couple) and their good friend Mr Gibson

Setting Various parts of England, including the Northern village of Greyfirth, throughout the 1980s

You'll like this if you like *K9 and Company*, the *DWM* comic strip *Stars Fell on Stockbridge*, *Survival*, *The Lord of the Flies*, Nicholas Fisk's *Starstormer* series

Watch out for parents' anger at their innocent child being frightened by the Doctor (what goes around, comes around?)

The longer the Doctor is stranded on Earth, the more he comes to believe that he doesn't belong here. But, having taken up residence in a quiet English village, it becomes obvious that he is no longer alone in his oddness – a girl at his local primary school demonstrates skills and knowledge far beyond what she should be capable of, and she has an uncanny affinity with the Doctor himself. Could this in some way be explained by the fact that she seems to have two hearts?

Despite having acted as a surrogate father to a stream of teenage companions and millions of young viewers over several generations, there has never been widespread acceptance of the notion of the Doctor – the grandfather to the original unearthly child – as a family man. Will *Father Time* change all that?

"I think the point of *Doctor Who* is to come up with the most outrageous idea and make it work," explains writer Lance Parkin, "such as going back in time to get Leonardo to paint six Mona Lisas, to prevent humanity from being born – the whole of history having been engineered to this end – but you turn a corner and meet John Cleese!" Summarised so succinctly, *Father Time* probably wouldn't sound quite so ridiculous. Such a *précis* is available even before page one – readers are teased with references to the Doctor's daughter on the back cover. Parkin explains this forthrightness by admitting: "It's going to be almost impossible for anyone to review *Father Time* without mentioning her, so if I didn't, someone else would. There are still plenty of other surprises."

Skipping the 1960s and 1970s – already explored more

than adequately by the TV show – *Father Time* takes us to a time when, in the real world, Tom Baker was about to quit the title role of a certain famous children's series. Parkin has seized this opportunity, having been surprised at how little of this era has been utilised previously in the show: "*Doctor Who* in the 1980s is not of its time. There's no reflection of the polarised political situation, cinema, literature, the space shuttle... during the previous decades, the series made references to the space race, and jokes about the EEC and inflation; in the 1980s it started to look anachronistic."

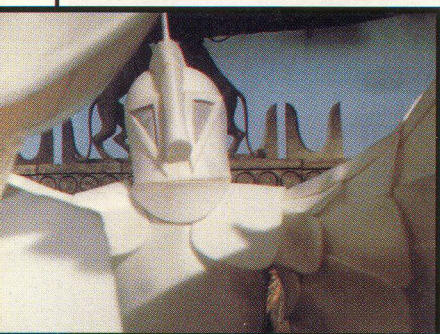
Over two years have passed since *The Infinity Doctors*, so why has Parkin waited quite so long to return to *Doctor Who*? "I was too busy working on *Emmerdale*, and I wasn't keen on *Compassion*, so I've been waiting for the range to match up with what I want to write. That's no bad thing – I'm excited by it now in a way I wasn't a year or so ago. *Doctor Who* books – and I'm as guilty of this as anyone – had become about *Doctor Who* and nothing else; about explaining why the Silurians' third eyes flash when they speak in *Warriors of the Deep*." And so the new book sidesteps all this tortuous continuity? "*Father Time* gets back to the Doctor as defender of the innocent, to a sense of wonder at the wider universe... and it has a few moments where the readers will think, 'I can't believe they just did that!'"

So, taking its cue from *The Burning*, does the book set out to purposely avoid the show's long history? Yes and no, it seems. "We're not out to ignore continuity, we just don't want to trade on past glories. We've kept the iconic moments – monsters marching out of the sea, robots stalking an English village, ancient enemies awakening. But it's 2001, and new stories should pay attention to the films, TV and books around now, not to the *Doctor Who* that was around in 1975." David Darlington **DWM**

Doctor Who: Father Time is published by BBC Books on 8 January

Quantum Archangel

by **Craig Hinton**



Featuring The Sixth Doctor, Mel, and a few people you might remember from *The Time Monster*

Enemies The Master and the Chronovores
Setting Present-day London, the Moon, some higher dimensions... and between *The Trial of a Time Lord* and *Time and the Rani*

You'll like this if you like *The Time Monster* (obviously), *Millennial Rites*, *X-Men* comics, Stephen Baxter's *Xeelee* books, *Business Unusual*

Watch out for the extraordinary revelation of Melanie's deepest desire...

The Master – ever more emaciated, as the cohesion of his Trakenite body wanes – is in desperate flight from the vengeance of the Chronovores. Abandoned by a furious Mel after a misjudged and catastrophic decision, can the Doctor prevent the Master from using the Lux Aeterna, the power source of the Chronovores, to change history? How will his human friends react, given the power to reverse any decision – and will the lives of those affected change for the better?

It's been nearly four years since we heard anything from Craig Hinton. Where's he been hiding? "Well, writing *Godengine* was extremely difficult, and I think it shows, so I decided to have a break." *Quantum Archangel*, his comeback novel, certainly isn't the first time a novelist has felt inspired to pen a follow-up to a televised adventure – but, the question must be asked, why *The Time Monster*? Without wishing to be glibly judgemental, it's not the most frequent poll-topper. Hinton grins. "I'm not convinced that *The Time Monster* is regarded that badly – I like it! I know it has its faults, but it's a fun romp. I write books I would like to read, and I like stories which mess around with time, so what I set out to do was take the elements I liked from *The Time Monster* – Chronovores, TOMTIT, time-ramming et al – and ramp them up even further. And I wanted to tackle the relationships between all the godlike beings we'd seen in *Doctor Who*."

Where this book almost certainly is unique is in having one of the cast of the original TV show involved in its development, Hinton being a close friend of Ian Collier, who played be-flared scientist Stuart Hyde.

"Given Stuart's experiences with the Chronovores, I thought he was a good character to centre the book around. Stuart in his fifties – as he is in *Quantum Archangel* – is very closely based on Ian in his fifties. Once, when we were talking about *Doctor Who*, he began to reminisce about his role in *The Time Monster*, and how he tried to understand the concepts in the script. He came up with the idea that Chronovores eat all the parallel universes – which is why there are so few in *Doctor Who* – and the plot for the novel unfolded from that. Parallel universes have always been one of my favourite concepts in both SF and comics."

If you've read Hinton's earlier *Millennial Rites*, you might already have suspected as such – and the writer cheerfully admits to having used the narrative structure of that earlier novel as a template for development of this story. The similarities are to some degree emphasised by utilising the same team of the Sixth Doctor and Mel – which was Hinton's own choice. "I think I have a good handle on those two, and I can see the potential they have which was completely wasted on TV."

It's evident that in *Quantum Archangel* Hinton is pursuing more of a science fiction ideal than most other *Doctor Who* writers – many of the seemingly fantastical concepts in the novel are more factual than one might expect. "I learned about the real Great Attractor – a supermassive black hole into which the whole universe is gradually falling – through Stephen Baxter's work, and decided it would be good to include it, albeit in a totally different way. And I read a brilliant book called *The Elegant Universe* which deals with strings, dimensions and Calabi-Yau Space, which is very important to the plot. My background as an IT journalist helped to ensure consistency and to make the whole thing sound, at the very least, plausible. Besides, it wouldn't be a Craig Hinton book without technobabble!" David Darlington **DWM**

Doctor Who: Quantum Archangel is published by BBC Books on 8 January

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FROM JAN. 2001)**

(LOOK OUT
FOR OUR NEW
CHRIS
ACHILLEOS
LIMITED EDITION
PRINTS)

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COPY, APPEARS
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TOTAL ==

Galaxy 4



FOUR HUNDRED DAWNS

The TARDIS materialises on an apparently uninhabited planet with three suns; via the scanner, the Doctor, Vicki and Steven watch as a small, domed robot – which Vicki names a ‘Chumblie’ – approaches and probes the vessel. Leaving the TARDIS, they encounter a Chumblie which uses a light ray weapon to herd them across the landscape; it seems to be blind. The trio are rescued by two beautiful but emotionless blonde women who drop a metal mesh on the robot; telling the travellers that they are Draivins from a planet in Galaxy Four, they take them to their crashed spaceship to meet their leader, explaining that the machines are controlled by the murderous Rills.

In the Draivin ship, the travellers meet the severe Maaga, commander of the three Draivin soldiers – One, Two and Three – who are all the product of test-tube technology. Maaga says that the Draivins are female-dominated colonists who were in orbit around the planet when their ship was attacked by the Rills; they retaliated, both ships crashed and the Rills later killed one of Maaga’s soldiers. According to Maaga, the Rills are disgusting creatures who have sent the Chumblies to lure them into their ship and kill them. The Draivins and the Rills are engaged in a fight for survival; information

The good, the bad and the downright ugly meet on the blasted surface of a doomed planet! **Andrew Pixley** uncovers the first story of Season Three . . .

obtained from the Rills indicates that the planet is to disintegrate in 14 dawns’ time.

The Doctor offers to use his own ship’s instruments to check on the lifespan of the planet, and sets off for the TARDIS with Steven in tow; Maaga holds Vicki to guarantee their return. The Doctor and Steven see a Chumblie unsuccessfully attempt to penetrate the TARDIS’ force barrier. Once inside the ship, the Doctor’s astral map confirms that the world is doomed – but the Rills’ calculations are wrong: “Tomorrow is the last day this planet will ever see . . .”

TRAP OF STEEL

Inside the TARDIS, the Doctor and Steven watch as a Chumblie’s attempt to use explosives against the ship fails. They return to the Draivin craft, where the Doctor expresses confusion over the fact that the

Rills’ technology is clearly more advanced than that of the Draivins. Maaga demands that the travellers help her soldiers capture the Rill ship, leaving the Rills to die when the planet disintegrates. The Doctor advocates a peaceful approach – but Maaga rejects this and, holding Vicki at gunpoint, forces him to reveal that the world is only two dawns from oblivion. The Doctor and Vicki are sent to capture the Rill ship; this time, Steven is held hostage. Talking to One, Steven tries to stir up unrest against Maaga.

Observing the Chumblies, the Doctor and Vicki deduce that they can safely follow behind them; they arrive at a building constructed beside the Rill spaceship, close to a drilling rig. Admiring the technology and noting an air converter unit, they enter the Rill centre; the Doctor detects the smell of ammonia. In a central chamber adjacent to the spaceship, the pair are examining

equipment used by the Chumblies when Vicki screams: a pair of alien eyes are watching them through a small window . . .

AIR LOCK

A Chumblie approaches, causing the Doctor and Vicki to flee into the corridors – but an iron grille slams down, separating them. The Doctor decides that the only way to fight back is by sabotaging the air converter unit that produces the ammonia which the Rills need to breathe. Vicki is herded away by a Chumblie and taken back to the shuttered room. There she is confronted by a Chumblie equipped with a speaker which relays the Rills’ thoughts. The Rills are reluctant to let Vicki see them, thinking their appearance would prove shocking to her, as it did to the Draivins. They deny that they killed Maaga’s soldier, insisting that the Draivins attacked them in space; after the crash, the Rills attempted to help the wounded Draivin but were driven off by Maaga – who killed her own crewmember. The Rills offer to help rescue Steven from the Draivins; Vicki promptly stops the Doctor from completing his sabotage.

In the Draivin ship, Steven pretends to be asleep, listening in on Maaga’s instructions to her troops; later, when Three has fallen asleep, he overpowers her, escaping through the ship’s airlock. Once outside, however, he spies a Chumblie; believing it to



Steven, the Doctor and Vicki encounter the strange Chumbles

be hostile, Steven retreats back into the airlock – where Maaga traps him.

The four surviving Rills explain to the Doctor that they are drilling for energy, but cannot find the sun-ray power they need to leave the planet. The Doctor says that his ship can deliver the required power via a metal-cored cable; the Doctor and Vicki set off with a Chumbley to help rescue Steven. Meanwhile, Maaga is beginning to pump the oxygen out of the airlock. As the pressure

gauge falls, she offers Steven her ultimatum: “You must surrender – or die!”

THE EXPLODING PLANET

The Chumbles attack the Drahvin ship with an ammonia bomb, rescuing Steven. The Drahvins emerge from their ship to give pursuit, but are held at bay by one of the Chumbles and ordered back inside. Realising that the planet has only one night

‘We respect all life...’

In the Rills’ ship, the Doctor, Vicki and Steven finally face the aliens, who communicate with them via a Chumbley.

RILL Our appearance shocks you?

DOCTOR Not now. I must admit it did at first.

STEVEN I don’t see why the Drahvins should hate you.

VICKI No, I mean . . . after all we must look just as strange to you.

RILL To the Drahvins we are ugly, so they became frightened.

DOCTOR You are different from us of course, but at least you are intelligent.

STEVEN Yes. What does it matter what your form is?

DOCTOR Importance lies in the character and to what use you put this intelligence. We respect you as we respect all life.

From **Galaxy 4: The Exploding Planet** by William Emms

remaining, Maaga plans to wait until dark and then have Three emerge from the forward hatch to destroy the Chumbley standing sentry with a metal bar.

At the Rill centre, the Doctor, Steven and Vicki prepare the cable link to the TARDIS; left alone with the Rills, Steven discovers more about the alien creatures. With just four hours left to destruction Vicki and the Doctor connect the cable. As earthquakes begin, the Drahvins emerge from their ship, Maaga leading an attack on the Rill vessel. Three manages to enter the Rill centre as the power is still being transferred, but is paralysed by a Chumbley. Finally, the travellers

come face to face with the monstrous Rills and say their goodbyes before a Chumbley escorts them back to the TARDIS. With half-an-hour to go, the Rill ship manages to take off; Maaga and her two soldiers try to stop the travellers reaching the TARDIS, but can only watch helplessly as the Police Box fades away and the planet begins to break up.

In the TARDIS, Vicki gazes upon another galaxy on the scanner, wondering what might be happening on one of the planets she can see . . .

In an alien jungle, a man awakens and whispers: “I remember now. I must – I must kill, I must kill, I must kill . . .”

In Production



Readying the ‘doomed planet’ sets for recording

Emms’ idea was to show two races in conflict – one beautiful and one ugly. Although the writer’s intention had been to turn conventional thinking about good looks on its head, the story embodied the old moral of not judging by appearances: the ugly aliens would turn out to be good, and the attractive humanoids would turn out to be evil. Originally, the villains were a race of male soldiers called ‘Dravians’; the storyline was written for the then-regular characters of the Doctor, Ian Chesterton, Barbara Wright and Vicki.

It was apparently Lambert’s idea to make the Dravians female (and largely synthetic) warriors; Emms concurred, claiming that he had always wanted to work with four beautiful blondes. Although Emms initially worked on the scripts under the guidance of Lambert and Spooner, a new production team would soon pick up the reins: story editor Donald Tosh arrived in mid-April 1965, joined shortly afterwards by incoming producer John Wiles, who was trailing Lambert prior to assuming responsibility for the series’ third recording block.

By April 1965, Emms’ storyline had been scheduled to be recorded as the penultimate serial of the second block, just before the summer break (although, as it transpired, its broadcast was held over to start the third season in the autumn). To help the new production team, a list of serials was prepared for Wiles and Tosh

covering all the serials up to Serial DC (“a one part Dalek cut-away . . . a trailer for the Dalek serial planned for November/December of this year”). The preceding story, Serial T, was Emms’: “Two space ships crash on a planet. The Rills and the Dravians. The planet is about to explode and they fight for the space ship that will take them off. The Rills build a robot army called Chumbles.” The

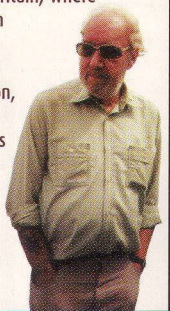
Having always enjoyed reading science fiction, especially the works of HG Wells, writer William Emms had been an avid viewer of Doctor Who since the series’ inception in 1963. Early in 1965, he submitted an unsolicited storyline to the Doctor Who production office for consideration by producer Verity Lambert and story editor Dennis Spooner.

WRITER William Emms

After an unhappy childhood in which he was beaten regularly, John William Emms left home to join the Royal Navy as a boy seaman. On leaving the service, he became a schoolmaster, teaching English in London's East End until circa 1961. For some years, he had also been writing short stories and reviews as William Emms, and was now able to make this his new career. His first BBC television play was *A Little Bit of Gold Said Jump* in 1963, which he followed with

episodes of BBC drama series such as *Z Cars* and *The Flying Swan*, in addition to two series for ABC, *Redcap* and *Public Eye*. Also writing under the pen-name John Taylor, Emms was working on the scientific BBC drama series *R3* around the time of his submission to *Doctor Who*. After his work on *Doctor Who*, Emms continued to write for series such as *The Newcomers*, *The Revenue Men*, *Champion House*, *Detective*, *The Expert*, *Callan*, *Ace of Wands*, *Owen MD* and *Crown Court* prior

to a spell in Australia in the 1970s. By the early 1980s he had returned to Britain, where he worked on *Crossroads*. Disenchanted with television, Emms began writing novels and in 1989 returned to teaching. John William Emms died in 1993.



Sent to conquer space: Maaga (Stephanie Bidmead)

one-part Dalek cutaway would actually form part of the same production as Emms' serial: the additional episode had been commissioned from Terry Nation on Thursday 25 February. It was delivered in mid-May, by which time it was clear that the new regular cast of William Hartnell, Peter Purves and Maureen O'Brien would not feature (Hartnell was booked for an additional 30 episodes on Monday 24 May spanning Serials S to Y, but omitting Serial DC, latterly redesignated Serial T/A).

Although Spooner was still around until mid-May 1965, prior to taking up assistant story supervisor chores on the ITC series *The Baron*, the bulk of the rewrites to Emms' scripts were made by Tosh. Emms disliked the amendments: the reduction of the regular cast from four to two and the accommodation of new character Steven Taylor had caused problems. Steven was largely given Barbara's role in the story, losing to a Drahvin (as the Dravians had been renamed) in combat and allowing himself to become trapped in an airlock, despite being a trained astronaut.

Despite the fact that planning documents and sound effects listings referred to the serial as *Dr Who* and the Chumbles or simply *The Chumbles*, the final camera scripts

The robots used by the Rills were a key element of the script, and William Emms created new words to convey their behaviour and mannerisms; the name 'Chumbley' itself was a combination of the words 'Chum' and 'Friendly'. In the script for *Four Hundred Dawns*, the first Chumbley to be seen emitted a noise described as "chittering and jingling" and was also said to "chunter to itself" and then emit

a cute-sound along the lines of "Whee... Whee... Whee..." As Steven picks up a piece of broken asphalt from the surface of the planet, Emms indicated that "the Chumbley chumbles to itself" and then emits a rapid "chittering" which he suggested should be the sound of a tape recording being played backwards at high speed. When the TARDIS travellers move off, Emms described the "Chumbley jinking

after them" and later indicated the robots' method of movement - "their wheels bubble over obstacles"; in the final script, *The Exploding Planet*, Emms has the Chumbles "rollicking" over the planet's landscape and "bumbling" along.



gave the title as *Doctor Who Serial T: Galaxy 4*. In the script of his first episode, *Four Hundred Dawns*, Emms described the doomed world thus: "The landscape of a planet in Galaxy Four. The smooth ground seems to be covered with a black, asphalt tarmac; splits have occurred... and from these trees and plant life spring... the ground is broken by large rock formations... apparently made of the same material as the floor... a peaceful pleasant scene, and all is quiet, no sound of life at all."

The Rills, the hideous but benevolent aliens, were described only very briefly by Emms at the start of the third script, *Air Lock* ("Two eyes. Set in scales") - although in the first episode, the Drahvin leader, Gar, says that the Rills are "revolving green monsters" with "slimy claws". In the later episodes, it is established that the Rills have no vocal chords, communicating through the medium of thought via loudspeakers mounted on the Chumbles.

The villains of the piece were outlined by Emms: "Drahvins are women. They have long blond hair, and have all the assets of femininity except that none of them are used. Lacking in any warmth, any expression. Their faces are straight and set, and reflect nothing of what happens inside. Fear they do not know... They wear plain, dark high-necked uniforms. Each holds a gun approximately like the contemporary machine gun, except that what comes from the barrel could not possibly be bullets. Where we have a bullet clip they have a container which is, in fact, a power pack". The script refers to the three warriors commanded by Gar as simply 'One', 'Two' and 'Three', and although 'Drahvin' is established as the plural in the introductory speech ("We are the Drahvin... We are from the Planet Drahva, in Galaxy Four"), later on the Doctor refers to them as 'Drahvins'. The only Drahvin character developed to any degree was the true Drahvin, Gar, of whom Emms noted: "Although Gar does not look as though she possesses great strength, she is certainly much stronger than Steven expected. He is surprised at the strength with which he is forced back."

Other rewrites saw the insertion of continuity references in dialogue between the Doctor and Vicki in *Four Hundred Dawns* - in which, commenting on the silence of the apparently deserted planet, mention is made of the similarly silent

'I looked at the script and said, "It's a bit wet, isn't it?"'

Peter Purves

world of Xeros (as seen in the earlier story, *The Space Museum*) and how the TARDIS had jumped a time track there. In keeping with the established background to the character, the Doctor describes himself as "a scientist", and also comments on his ship having a "force barrier" (which had repelled both the Zarbi and the Daleks' firepower in earlier episodes).

John Wiles arrived on the series early in June 1965, while Lambert was setting up a new BBC soap opera, *The Newcomers*. A former writer and story editor himself, Wiles became heavily involved in collaboration with Tosh over the types of stories he wanted to experiment with in *Doctor Who* - concepts he believed to be more literate and involved than had featured in the series before. Although Lambert was credited as producer (and would be up to the 'Dalek Cutaway' episode, *Mission to the Unknown*), Wiles found himself effectively responsible for *Galaxy 4*.

The director assigned to the serial was Mervyn Pinfield, a highly experienced BBC figure who had been the associate producer from the show's inception

SCRIPTING Chumbley noises

through to early January 1965, when he had returned to directing various BBC drama programmes. He had returned to the series once already to direct the low-budget and technically complex *The Space Museum* – but was given a larger budget to realise Emms' scripts. It had also been decided that Pinfield and his team would in effect produce a five-episode run, since they would supervise both Emms' *Galaxy 4* and conclude the recording block with Nation's *Mission to the Unknown* (which at one point was classed as 'Serial T Episode 5').

The rest of the crew included set designer Richard Hunt, costume designer Daphne Dare and make-up designer Sonia Markham. Dare had been working steadily on *Doctor Who* since the first Dalek serial in 1963, Markham had joined with *The Reign of Terror* in 1964 and Hunt was a newcomer to the series.

Casting took place in early June, with the main guest artiste being Stephanie Bidmead as Gar. The three Drahvin soldiers were played by starlets Lyn Ashley, Susanna Carroll and Marina Martin, who had made glamorous appearances in a variety of other television shows. Actors of restricted height were hired to operate the Chumbley props both on film at Ealing and later in the studios at Television Centre. The three 'midgets' were Angelo Muscat, Jimmy Kaye and William Shearer; Muscat was to find fame in the field of television fantasy when Patrick McGeehan selected the diminutive Maltese actor to play the enigmatic, silent butler in his cult ITC thriller series *The Prisoner*.

A week of filming on Stage 3A of the BBC's Television Film Studios at Ealing was scheduled for Pinfield's five episodes, concentrating on either effects shots or sequences which would benefit from the more impressive, panoramic version of the barren planet the Ealing stage could offer. The 35mm filming concentrated heavily on the opening sequences in *Four Hundred Dawns* and the closing scenes of *The Exploding Planet*.

The first day at Ealing, Monday 21 June, was spent on effects inserts or long shots of the Chumbleys on the planet set. Live action shooting began on Tuesday 22 with a number of sequences that required the three Chumbley operators: a Chumbley investigating the TARDIS and two Chumbleys releasing a third from beneath a Drahvin net, both in *Four Hundred Dawns*; a Chumbley trying to enter the

the TARDIS dematerialises (the TARDIS' arrival at the start of the serial was also shot on film). Dare and Markham combined to give a distinctive look to the four Drahvins; all were blonde and had three rows of blue dots on their faces in place of eyebrows. Their skirted uniforms were a striking green and white, with Bidmead's outfit being in a darker shade than those of her character's subordinates.

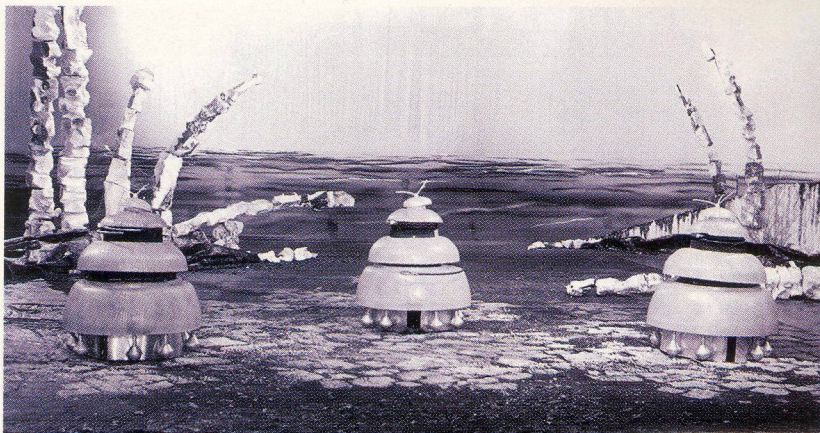
Martinus' first day on *Doctor Who* at Ealing was Thursday 24 June, when the regular cast of Hartnell, O'Brien and Purves were released from rehearsals for *A Battle of Wits* (the third episode of the preceding serial, *The Time Meddler*) to film sequences for *Galaxy 4*. Eager to make his episodes look impressive, Martinus had planned some long tracking shots for the first episode to indicate the expanse of the Ealing set. However, he instead found that the camera crew were rigging for shots which concentrated on Hartnell, and was recommended by the team to focus on the show's star, as this would be what the viewers would tune in for. Hartnell was also keen to give the new director the benefit of his accumulated knowledge from decades in the film business, indicating camera placing and techniques.

DIRECTOR Derek Martinus

Born in March 1931, Derek Martinus began in the performing world as an amateur actor, becoming a director with work in at repertory companies including Croydon, Sheffield, Lincoln and Birmingham. Because there was no training available for would-be television directors, Martinus travelled to the United States to study studio techniques at the University of Oklahoma, and then undertook a post-graduate directing course at Yale Drama

School. Remaining on the other side of the Atlantic, he wrote TV commercials and acted in Canada before travelling to work in Rhodesia. He returned to the United Kingdom as an actor and was given a lucky break by a theatre director who allowed him to return to directing. However, Martinus wanted to pursue television production and attempted to join the BBC. Initially turned down for a job, he complained to Sydney Newman, Head of Drama, and found that there was a

chance to join the corporation. In early 1965, Martinus completed the internal training programme for staff directors, and handled an obscure Johan Strindberg play on the new BBC2 channel. Very soon after this, he took over the directing chores on *Galaxy 4* and *Mission to the Unknown*.



Three Chumbleys 'chamble' their way across the barren landscape

The main scene filmed on this day showed Drahvins One and Two rescuing the TARDIS travellers from the Chumbley robot in *Four Hundred Dawns*. Hartnell and O'Brien also filmed sequences in which the Doctor and Vicki follow the Chumbleys (in *Trap of Steel*), accompany the robots in a race back to the Drahvin ship (in *Air Lock*) and, alongside Steven, are escorted back to the TARDIS with the Drahvins in pursuit (in *The Exploding Planet*).

A press call was scheduled for mid-day on Thursday 24 to show off the glamorous Drahvins; Bidmead, Martin, Carroll and Ashley all posed on the set. Both BBC and national press photographers covered the event, with papers such as the *Daily Mail* giving the Drahvins a high profile the following morning – three months prior to their appearance on television. (Unfortunately, the accompanying reports also revealed who the story's 'real' villains were.)

Friday 25, the final day at Ealing, was spent with actor Barry Jackson performing scenes as Jeff Garvey for *Mission to the Unknown*, linking the end of *Galaxy 4* into this one-off Dalek

TARDIS in *Trap of Steel*; a Chumbley watching the Drahvin ship in *Air Lock*; and the Chumbleys firing their weapons in *The Exploding Planet*.

As shooting commenced, Pinfield's health became a problem – and it was evident that he would be unable to carry on. To replace him, Lambert called upon Derek Martinus, a newly-trained director who was already under consideration to direct *Serial U*, *The Myth Makers* (the first serial scheduled following the summer hiatus). Martinus found himself summoned by Lambert, who offered him the chance to take over from Pinfield as a matter of urgency and helm the five episodes; he duly accepted. Unfamiliar with the series, Martinus was shown copies of previous instalments – which he found slightly disappointing, wanting to aim for higher standards.

Filming had been underway for a couple of days by the time Martinus arrived at Ealing; although Pinfield was leaving, he was still actively directing the film sequences and would continue to work alongside Martinus throughout the week. Thereafter Martinus took full control, planning his own camera scripts for the five studio sessions. *Galaxy 4* was Pinfield's final directing work on *Doctor Who* – and, indeed, for the BBC; receiving no credit on the broadcast episodes, he retired from active television production and died some time later.

Shooting on Wednesday 23 continued with the Drahvin scenes which did not require any of the regular cast. These mainly comprised scenes for *The Exploding Planet*, including: the attack on a Chumbley by Drahvin Three; Maaga (as Gar had been renamed) leading her soldiers across the surface of the planet to attack the Rill vessel; and the planet's final demise, where the Drahvins watch helplessly as



Shoot! Drahvins and Chumbleys prepare to meet the press

DESIGN The Chumblies

The Chumbley casings were designed by Richard Hunt and constructed by props builders Shawcraft Modellers of Uxbridge. Four complete Chumblies were built to be operated by diminutive artists. The fibre-glass casings split into the large base dome which was mounted on castors; the upper domed sections



included arms and an illuminating antenna which the performer could operate from inside in a similar manner to the Daleks. The attachments included hooks (allowing two Chumblies to remove a third from under a net in *Four Hundred Dawns*) and also the light ray weapons. The use of the weapons was generally confined to film sequences,

most notably the warning demonstration to the TARDIS crew in *Four Hundred Dawns* where a Chumbley sets some vegetation alight – a streak of flame running along the planet's surface. There were also two dummy Chumblies constructed; one of these was built so that it could collapse like a telescope into a low dome, and a pre-smashed version for the aftermath of the attack by Drahvin Three in *The Exploding Planet*.

adventure; Jackson had played Ascaris in *The Romans* a few months earlier. Also filmed on this day were some additional scenes with the Chumblies delayed from earlier in the week (mostly inserts for *Four Hundred Dawns*). For *Trap of Steel*, the Rill centre was represented by model shots showing a black spherical ship standing over the temporary centre, close to a working drilling rig. Also pre-filmed was a shot of the planet's three suns for *Four Hundred Dawns*.

Rehearsals for *Galaxy 4* took place at the Territorial Army Drill Hall at 239 Uxbridge Road. The transitional period made for an unsettling time. Purves was upset following the departure of Spooner, the writer/story editor who had done most to develop Steven's character – and was also aware that much of Steven's part in the *Galaxy 4* storyline had been intended for Barbara. Meanwhile, O'Brien was dissatisfied with the dialogue she was required to say, asking to have it rewritten – one of several factors which would lead to Wiles not renewing her contract over the summer. Hartnell, too, had grievances over the lines; Emms recalled Wiles threatening to sack Hartnell if he did not adhere to the script. This was the start of a stormy relationship between star and producer.

Four Hundred Dawns was videotaped in Studio 4 Television Centre on the evening of Friday 9 July; the recording time for this episode – and the three

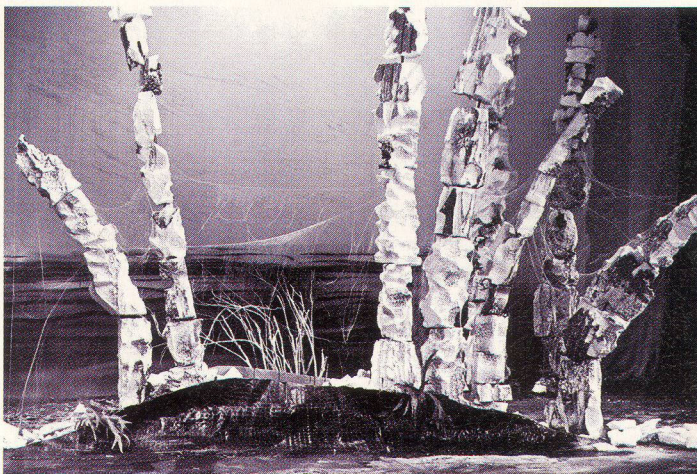
Drahvin ship comprised both an exterior hull and fuselage with the entrance airlock leading directly into the living space inside; the hull incorporated portals through which Martinus framed a number of his shots. There was another recording break scheduled to allow Hartnell and Purves to re-enter the TARDIS set. Closing titles and 'Next Episode' caption ran over a shot of the Doctor.

A number of rewrites were made to *Trap of Steel*. The scene with Steven and the Drahvin clones was extended, creating a continuity flaw when Steven comments on how Maaga had been knocked out in the crash – a reference to dialogue removed from *Four Hundred Dawns*. A small amount of dialogue between the Doctor and Maaga was trimmed, primarily her remarking on how the Rills still believe that they have 14 dawns before the planet perishes. As it transpired, the script allowed for a number of ad-libs, particularly between Hartnell and Purves (including the Doctor's "I think Guy Fawkes must have been resurrected").

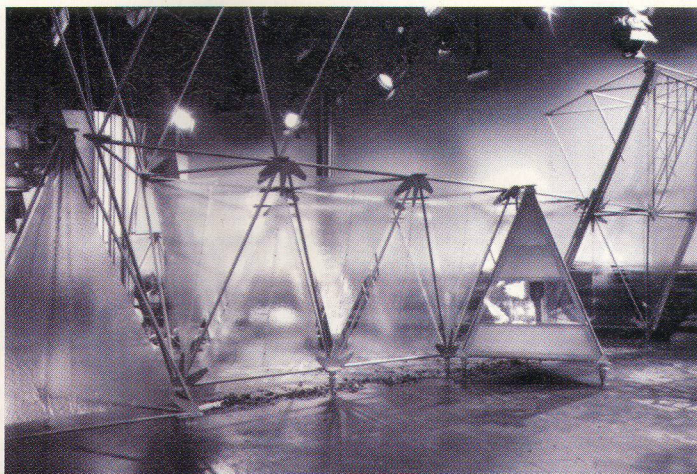
Trap of Steel was taped at Television Centre on Friday 16 July, again in Studio 4. After a re-enactment of the reprise, opening captions were superimposed over a shot of Vicki looking out of a window in the Drahvin ship. As with the first episode, film of the Chumbley using an explosive to gain entry to the TARDIS was played on the scanner monitor. A small amount

'William Hartnell wanted to go through the entire script saying, "Ooh . . . Hah . . . Hmm." He was cheating!'

William Emms



Details from designer Richard Hunt's imaginative sets: an outcrop of alien flora, and part of the Rill Centre



subsequent ones – was 8.30pm to 9.45pm. Even at this stage, the camera scripts clearly indicated that these episodes were to be held over to spearhead *Doctor Who*'s third season in the BBC's Autumn line-up, with the planned transmission date given as Saturday 11 September.

Episode captions were superimposed over the film sequence of the TARDIS materialising on the deserted planet before a fade to black (which allowed advertisements or a sponsor's message to be inserted when the serial was broadcast on commercial stations in other countries). Checking for signs of life on the planet in the TARDIS, the Doctor used the Astral Map; the prop was first seen in *The Web Planet*. Film of the watching Chumbley was played onto the monitor which doubled as the TARDIS scanner. A recording break was scheduled after the opening TARDIS sequence to allow the regular cast to move sets. Because of the pre-filming, only one Chumbley was required in studio for the recording: Chumbley A, operated by Muscat. The



Pretty on the inside: a Rill

of out-of-sequence recording was allowed for in the scene of where the Doctor and Vicki watch the three Chumblies moving about, with the scene being recorded twice from different angles to allow cut-ins at the editing stage. Closing credits were rolled over a close-up of the eyes of a Rill; this was one of four costumes resembling a black walrus with fangs, constructed from rubber and fibreglass by freelance prop builders John and Jack Lovell. Generally, the full appearance of the Rills was kept hidden, with the creatures being swathed in dry-ice 'ammonia gas' and seen behind the huge triangular pieces of frosted glass which, suspended on a metal lattice-work, formed the Rill Centre which was set up beneath the thrusters of the creatures' spaceship. Sound effects originally created for the Dalek control room were used for the Rill Central Chamber; other sound effects from the first Dalek story were re-used, including the Dalek city door sound, here used as the airlock of the Drahvin space vessel.

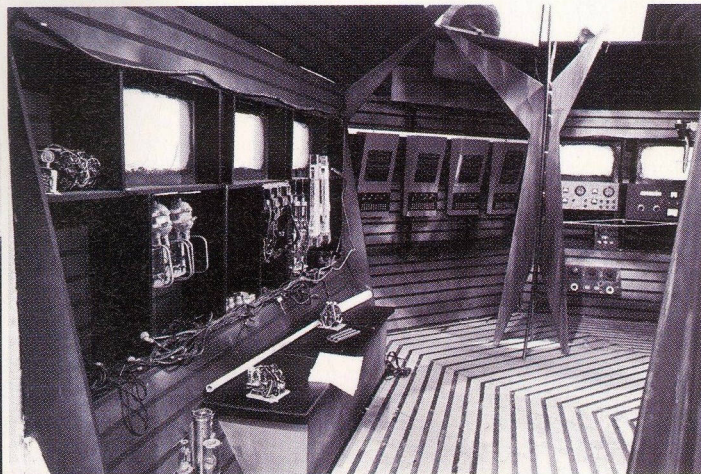
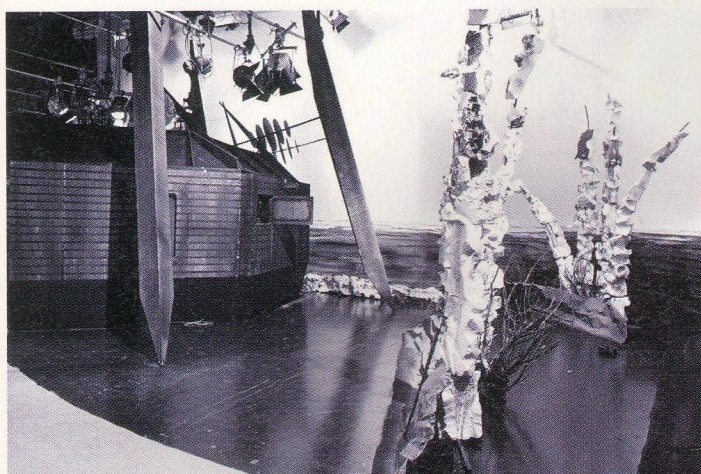
At a late stage in production, Anthony Paul, originally hired to provide the Rill voice, dropped out and was replaced by Robert Cartland, whom Pinfield had already cast to appear in *Mission to the Unknown* as Malpha. Also joining the cast was petite French actress Pepi Poupee, who was to operate Chumbley C, the robot stationed outside the Drahvin ship in *Air Lock*. Various amendments were made to the script of *Air Lock*; the dialogue between Vicki and the Chumbley, in which she learns the true nature of the Rills, was rewritten to run shorter; and a new sequence in which the Doctor and Vicki encounter the patrolling Drahvin One as they approach the Drahvin vessel was inserted.

Air Lock was recorded in Studio 4 on Friday 23 July, beginning with a re-enactment of the reprise. Title slides ran over a shot of a Chumbley in one of the Rill Centre passages. Emms' idea to use a speeded-up tape slowed down when a Chumbley attempts to speak was used early in the episode. The episode incorporated a flashback sequence, where the Rill/Chumbley recounts their first encounter with a Drahvin. One of the cameras zoomed in on the Rills' eyes, then a wobble mix – suggesting the passage of time – was used to blend into an image from another camera on the planetary surface set. This showed Lyn Ashley lying face-down on the ground as the dead Drahvin in the sequence where Maaga fights off the Rills and kills her own soldier. To indicate that this was shown from the Rills' point of view, Emms' script suggested that there should be other glimpses of more Rills at the edge of the shot. The 'Next Episode' caption was superimposed over the pressure dial on the airlock wall.

contract, her third, had booked her to appear in three four-part serials, *The Time Meddler*, *Galaxy 4* and *The Myth Makers*, all to be recorded by Friday 8 October; she was now optioned to appear in a further 20 episodes of *Doctor Who*, all to be recorded by Friday 11 March 1966. As it transpired, the actress was in for a shock when, returning from the annual recess on Friday 3 September to begin work on *The Myth Makers*, she discovered that Wiles had opted not to take up this option.

The evening recording began with a new version of the cliffhanger from *Air Lock*, with captions running over a shot of the dial in the pressure chamber. Simple effects were used for the Chumbley's attack on the Drahvin ship; a flash charge placed on the airlock door was rigged to detonate on cue, and the tremors which hit the Drahvin living area were achieved by shaking the camera. After the film sequence showing Drahvin Three coming up behind a Chumbley with a club, the wrecked Chumbley prop was placed on set for the subsequent scene. The departure of the Rill ship was indicated by light flickering on the faces of the Doctor and his companions. In the closing scene, the scanner mixed between two caption slides; the first shot zoomed in on millions of stars and then mixed to a picture of a planet.

Galaxy 4 completed recording in TC4 shortly after 8.30pm on Friday 6 August, when the final scene of *The Exploding Planet* was taped. As Garvey moved out of shot on the jungle set, the caption 'Next Episode: Mission to the Unknown' was



Outside in: two views of the crashed Drahvin ship in studio, highlighting its 'functional' design

More script amendments were made prior to the recording of the final episode, *The Exploding Planet*. Dialogue from Maaga about Drahvin One's failure on patrol was added to the early scenes, and Steven's speech about the Rills' trust and respect for each other was extended quite significantly. Similarly, the scene in which the Doctor, Vicki and Steven say goodbye to the Rills was lengthened. To heighten the tension of the situation, all the times scripted as remaining until dawn were advanced by three hours (eight hours was reduced to only five, for example). Further rewrites were made to the closing sequences where the lone Chumbley which has escorted the Doctor's party back to the TARDIS goes to face its own destruction. To dovetail into *The Myth Makers*, Vicki was to injure her ankle as they return to the ship, giving a reason for Vicki to remain in the TARDIS during the next 'regular' episode, *Temple of Secrets*. An additional sequence was grafted onto the final TARDIS scene to bridge the narrative into *Mission to the Unknown*, indicated in the camera script thus: "Doctor Who watches her [Vicki], and senses her nostalgia. He moves to join her and together they stand looking at the scanner."

At a late stage, it was decided not to record the final sequence of *The Exploding Planet* with the rest of the episode, but to record it instead with *Mission to the Unknown* and insert it at the editing stage. The reasons for this were two-fold: firstly, the final scene required a section of an alien jungle (later revealed to be the planet Kembel) to be erected in studio for only a very short scene in *The Exploding Planet*, whereas the bulk of the narrative of *Mission to the Unknown* took place in this set; and actor Barry Jackson was not required for any other material in *The Exploding Planet*, meaning that he need only be hired for the recording of *Mission to the Unknown*.

The venue for the recording of *The Exploding Planet* was Studio TC3 on Friday 30 July. This was the final recording day before the summer holiday for the regular cast, and O'Brien was given a revised version of the contract which had been issued to her on Friday 21 May. This earlier

superimposed, and some stock 'stings' composed by Trevor Duncan were dubbed in from the library music album *Synchro Stings*.

For reasons of economy, stock music from library discs was used throughout *Galaxy 4*. The main source was the unearthly *musique concrète* sounds conjured up by French composers Jacques Lasry and Francois Baschet who, as *Les Structures Sonores*, created ethereal sounds from avant-garde instruments made of glass and steel. Several of these pieces had already been used to provide an atmospheric score to *The Web Planet*. The music used in the serial comprised extracts from *Sonatine*, *Suite*, *Spontanéité* and *Moëlle de Lion* by Jacques Lasry; *Mister Blues*, *Pieces Nouvelles*, *Rapsodie de Budapest* and *Invitation a 2 vieux au Re Mineur* by Jacques Lasry and Francois Baschet; and *Marche* by Daniel Ouzounoff.

FEEDBACK Junior Points of View

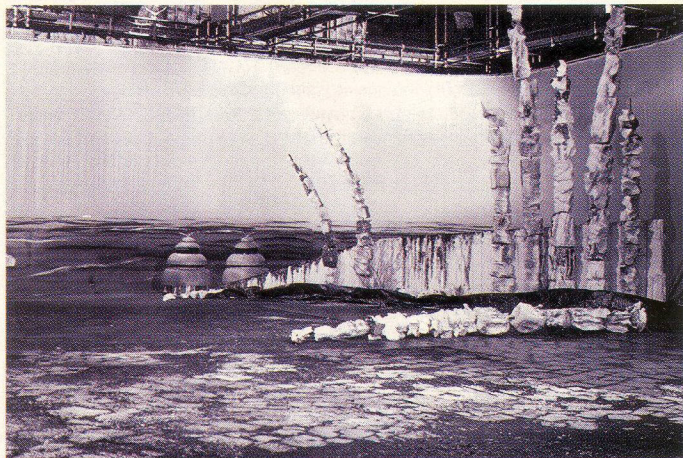
One forum in which *Galaxy 4*, and the Chumbleys in particular, were heavily discussed was BBC1's *Junior Points of View* programme. There had been a storm of protest in July when *Doctor Who*'s second season had concluded – but on Friday 24 September, host Muriel Young reported a surprising reaction to the first two third season episodes, several young viewers having called the programme "absolutely stupid" and "dreadfully boring". But, continued Young, the saddest cry of all came from Blackheath: "Why did the producer of Dr Who call those creatures the 'Chumbleys'? When I get back to School my friends will

probably make a saying and keep on at me about it... Yours, Paul Chumbley." Muriel attempted to explain that 'Chumbley' was actually a combination of two nice words coined by Vicki, adding: "We hope to be able to introduce you to a Chumbley *Doctor Who* type in *Junior Points of View* sometime soon."

The following week, Thursday 30, Young recorded a three-minute interview with William Shearer about his role as a Chumbley two months earlier. On the Friday 8 October edition, new presenter Sarah Ward read out more comments about the Chumbleys: "The Chumbleys are pathetic... [they] look like jellies that have

been taken out of the mould too soon" (Mairi Stewart); and "I like those mechanical chumbleys. They would beat those silly Daleks any day. Will I ever see a chumbley again?" (David Korn). Although Sarah was unable to comment about the robots' return, she introduced both the taped Shearer interview and a 35mm extract from *Four Hundred Dawns* featuring a Chumbley.

The Chumbleys were still attracting attention as late as Friday 29 July 1966, with a letter from a Fiona Knight: "Please, please could I see on Dr Who some more of the Chumbleys. They are so kind and sweet. I like them better than the Daleks."



Two Chumblies wait their cue

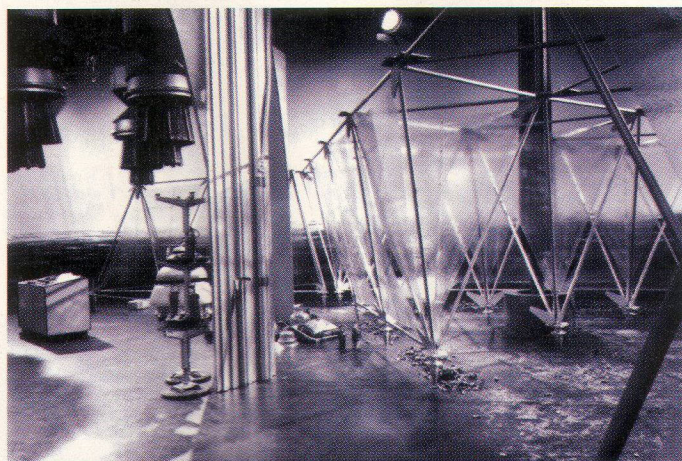
Galaxy 4 (referred to as *Galaxy Four*) was previewed in *Radio Times* on Thursday 9 September with a short article re-introducing viewers to the characters of the Doctor, Steven and Vicki after the summer break, commenting on John Wiles' arrival and promising further adventures both with the Daleks and on the plains of Troy; the concept of the cloned Drahvins was compared to the breeding of individuals with fixed intelligence in Aldous Huxley's 1932 novel *Brave New World* (an influence which Emms later denied). The following week's issue also contained a brief preview of *Trap of Steel*. The return of *Doctor Who* was promoted by means of a 1' 45" second trailer for *Galaxy 4* transmitted on BBC1 at 8.00pm on Friday 10 September; it was narrated by Shaw Taylor. A Chumbley had featured along with the Dalek Supreme at Farnborough Air Show on Saturday 4 September, where Hartnell had made a personal appearance.

The ratings attained by *Galaxy 4* were higher than in the previous year, giving the new season a strong start; attracting over 11 million viewers, *Air Lock* would be the most-watched episode of the season. Both of the last two episodes made the Top 20 shows of the week. The first episode overlapped the end of regional shows (*The Forest Rangers* on ATV-London, *Sir Francis Drake* on ABC, *Boots and Saddles* on Southern), the *News* and then the pop variety show *Lucky Stars*; dropping back by ten minutes from the second episode on, *Galaxy 4* spent two weeks opposite networked editions of *Lucky Stars* before ITV launched its first major assault against *Doctor Who*. A number of popular newspapers had already mentioned the acquisition of *Lost in Space*, a brand new American science fiction adventure film series, which Independent Television hoped would help combat *Doctor Who*. ABC and Southern scheduled *Lost in Space* at 5.15pm with the *News* at 6.10pm, in a move which would eventually damage *Doctor Who*'s ratings.

It seems that there were either plans for a second Drahvin serial or a merchandise licence in the offing because, on Thursday 14 October, Wiles checked with the BBC copyright department about who owned rights in the Drahvins from *Doctor Who* and the Chumblies [sic]. The copyright department claimed that because Emms' concept had been adapted by Lambert, it was best to treat the Drahvins as being held jointly between Emms and the BBC. No further *Doctor Whos* scripted by Emms made it to the screen, although he was commissioned to write a serial titled *The Imps* on Monday 17 October 1966. First drafts were delivered on Monday 31 October with rewrites following on Monday 21 November, but the

scripts were formally abandoned at a very late stage to be replaced by *The Underwater Menace*; *The Imps* was written off on Wednesday 4 January 1967. Emms later adapted some the ideas contained in *The Imps* for use in a *Doctor Who* 'Choose Your Own Adventure' book, *Mission to Venus*, published by Severn House in 1986. He continued to submit storylines to the *Doctor Who* office for consideration, including *The Harvesters* (a Patrick Troughton/UNIT 'invasion of Earth' story) around 1969, plus *Doctor Who* and the Zeldan and *Doctor Who* and the SCI, two storylines involving Peter Davison's Doctor, Tegan and Turlough, circa 1983.

Galaxy 4 was sold abroad as 16mm film recordings to six 'territories': Australia (where it was received in August 1966, airing with a G rating after the teaser for *Mission to the Unknown* was removed from *The Exploding Planet*); New Zealand (where it was transmitted in December 1968); the Caribbean, Zambia and Sierra Leone (in 1970); and Singapore (where the New Zealand prints were received in September 1972). Although the videotapes had been wiped (*Four Hundred Dawns*, *Trap of Steel* and *The Exploding Planet* on Thursday 17 August 1967, and *Air Lock* on Friday 31 January 1969), BBC Enterprises did retain the 16mm films until 1977, having been marketing the serial as late as 1974; an extract from *Four Hundred Dawns* was used in the compilation of the *Lively Arts* documentary *Whose Doctor Who*. A longer version of this sequence was retained on 16mm film by a fan after



The engines of the Rill ship overhang their drilling operations

the rest of the episodes were 'junked' by the BBC, which considered them to be of no further value; a brief shot of the opening TARDIS sequence from the same episode exists on silent 8mm home movie film.

Emms novelised his serial 20 years later, adding a new sequence in which the Doctor and Steven become trapped in a pit. With a cover by Andrew Skilleter, *Doctor Who: Galaxy Four* was first published in hardback by WH Allen in November 1985; a Target paperback edition followed in April 1986. A variety of Chumbley sound effects were included on the BBC CD *Doctor Who: 30 Years at the Radiophonic Workshop* issued in July 1993. Exactly one year later, Titan Books published an amended version of the camera scripts as *Doctor Who: The Scripts – Galaxy Four*.

The existing footage from *Four Hundred Dawns*, including the fan-held material (forming a sequence approximately six minutes long), was released by BBC Video in October 1998 as part of *Doctor Who: The Missing Years*, a documentary which was part of the video boxed set, *Doctor Who: The Ice Warriors Collection*. **DWM**

SERIAL T GALAXY 4

CAST William Hartnell *Dr Who* and Maureen O'Brien *Vicki*, Peter Purves *Steven* with Stephanie Bidmead *Maaga*, Marina Martin *Drahvin One*, Susanna Carroll *Drahvin Two*, Lyn Ashley *Drahvin Three*; Jimmy Kaye [1], William Shearer [1-4], Angelo Muscat [1-4] *Chumbley Operators*; Robert Cartland *Rill voice* [3-4]; Pepi Poupee [3-4], Tommy Reynolds [4] *Chumbley Operators*; Barry Jackson *Garvey* [4].

EXTRAS Bill Lodge, Brian Madge, Peter Holmes, David Brewster *Rills*; Lyn Ashley *Dead Drahvin*.

CREDITS Written by William Emms. Title music by Ron Grainer and the BBC Radiophonic Workshop. Costumes supervised by Daphne Dare [4]. Make-up supervised by Sonia Markham [4]. Lighting Ralph Walton [4]. Sound George Prince [4]. Story Editor Donald Tosh. Designer Richard Hunt. Producer Verity Lambert. Directed by Derek Martinus.

NB: no documentation giving on-screen credits is known to exist

ORIGINAL TRANSMISSION*

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
<i>Four Hundred Dawns</i>	1 September 1965	5.40-6.05pm	22'21"	9.0M (23rd)	56%
<i>Trap of Steel</i>	18 September 1965	5.50-6.15pm	24'51"	9.5M (22nd)	54%
<i>Air Lock</i>	25 September 1965	5.50-6.15pm	24'19"	11.3M (13th)	54%
<i>The Exploding Planet</i>	2 October 1965	5.50-6.15pm	24'47"	9.9M (20th)	53%



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In 1963, our small planet came under threat from two rival Dalek factions. Almost 40 years later, *Remembrance of the Daleks* is about to be released on DVD – giving Benjamin Cook the perfect excuse to track down two of this late 1980s serial's guest stars . . .

SIMON WILLIAMS Group Captain Gilmore

When I corner Simon Williams, he is nearing the end of a national tour of Moliere's comic tale, *Tartuffe*. It's just under an hour before curtain-up, and we are standing on the dimly-lit stage of the Richmond Theatre. "I love walking onto an empty stage," Williams considers, munching on a chicken sandwich. "It's so exciting to think that in just an hour from now, the theatre will be packed with people laughing and crying and clapping together. Isn't theatre extraordinary?"

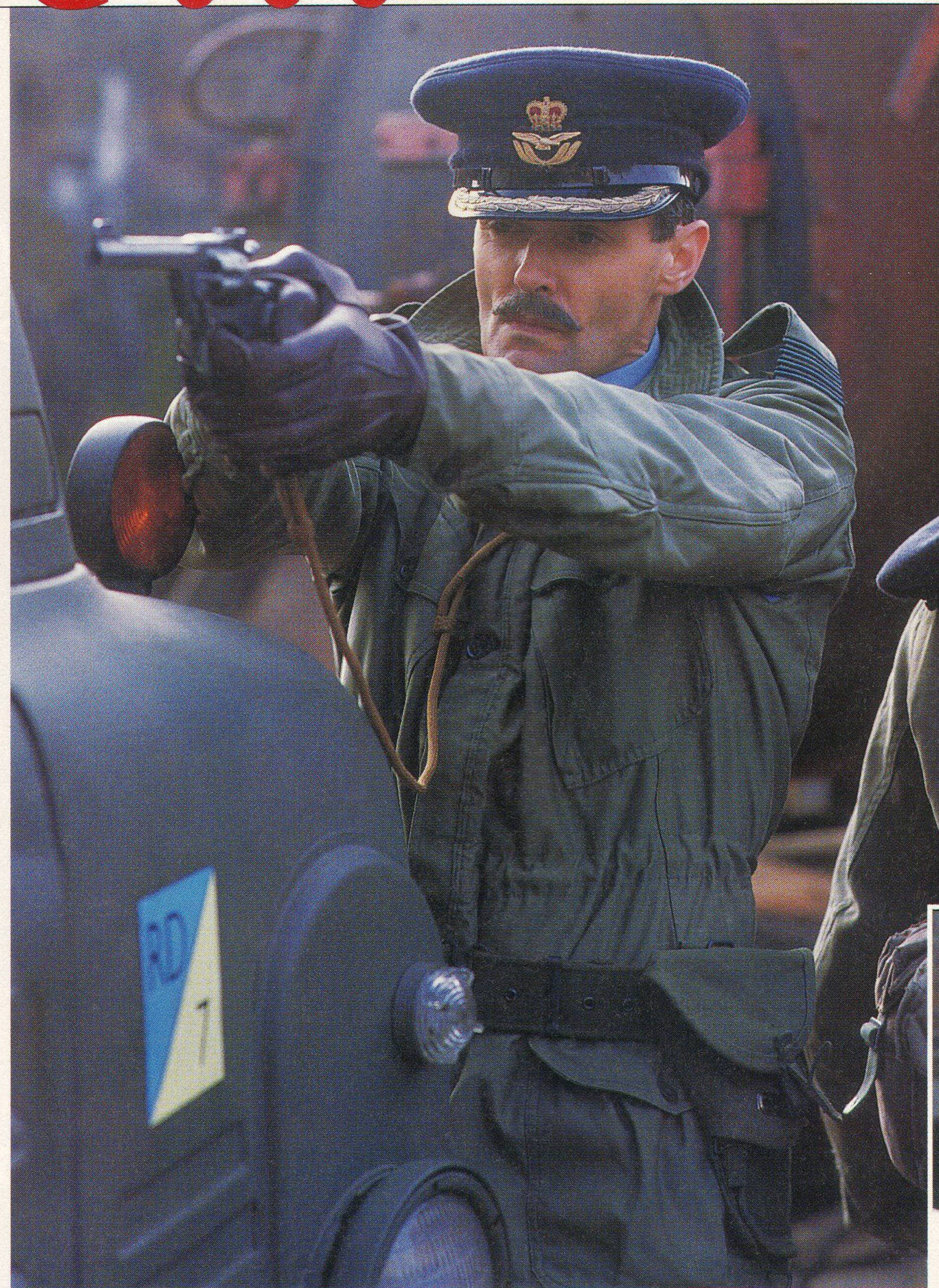
Five minutes later, we're seated in his dressing room and I'm trying to look sophisticated in Simon's bulky 17th century wig. "Acting is essentially a very childish thing to want to do," he laughs. "As a child, I loved to dress up in ridiculous clothing and pretend that I was somebody else. Then when I discovered that my father did that for a living, I made up my mind to become an actor. I suppose that's why *Remembrance of the Daleks* was so enjoyable; it was just like playing around as kids. We wore silly costumes, ran about with guns and shot at alien monsters – I mean, what more could an actor ask for?"

"I was actually beginning to give up hope of ever being asked to appear in *Doctor Who*, but then I received a telephone call from [director] Andrew Morgan, offering me the part of Captain Gilmore. Andrew and I went to school together, incidentally. Anyway, I asked to see a copy of Ben Aaronovitch's

'We ran about with guns and shot at alien monsters – what more could an actor ask for?'

script and it turned out to be a real cracker, so I rang Andrew back and accepted immediately. My only disappointment was that Colin Baker – another great friend of mine – wasn't still playing the Doctor. Sylvester [McCoy] was a lovely guy, but I still think Colin was one of the all-time greats. I would have liked to have worked with Colin."

As RAF Group Captain 'Chunky' Gilmore, Simon



was assigned to protect Earth from the impending Dalek threat. "The Daleks were actually quite spooky," he says. "I'd seen them on TV but I hadn't realised that working with Daleks is a truly frightening thing. They always seemed so ruthless on screen, but I wasn't expecting them to be that terrifying in real life! I began to appreciate why my kids headed straight behind the sofa." In fact, one of

Simon's children briefly appeared in *Remembrance*. "My son, Tam, and a group of his friends played the schoolchildren in the opening episode. They all had to get up at four o'clock in the morning for the drive up to London for filming. They then had to have their hair plastered down into an authentic 60s style, and so that didn't go down too well either. But they did get to meet the Daleks and so they enjoyed themselves in the end and they still get cheques every now and again for £4.36 from a video release or £2.00 from sales to Libya!"

As if on cue, there's a knock at the door and in walks Tam Williams, who is appearing opposite his father in *Tartuffe*. "We've actually worked together once before," Simon tells me, "apart from *Doctor Who*. We both worked on a four-part drama series for Channel 4 called *Killer Net*."

"It was written by Lynda La Plante," adds Tam. "I

played a second-year psychology student who gets accused of murder."

"But he didn't do it," Simon interjects. "Well, he did do it, but not really. He only committed the murder in an evil game on the Internet and . . . Oh, I can't even begin to explain. It was terrific. It was directed by Geoffrey Sax and hot on sex, drugs and the seedy world of the Net. Just your cup of tea, Ben!" laughs Simon. So do they enjoy working together? "Oh, yes. It's good to work with Tam because there's an awful lot I can learn from him. And maybe there are a few tricks he can learn from me too, eh?"



Attempting to get back on track, I ask Simon about Gilmore's mysterious nickname. "Ah, 'Chunky'! Well, the stage directions in Ben Aaronovitch's script kept describing Gilmore as 'whipping out his chunky service revolver' or 'shooting the Daleks with his chunky'. So the cast would tell me to get out my chunky, show them my chunky or fire my chunky, and I became known as 'Chunky' in rehearsals. Then, unbeknownst to me, it leaked into the script and my character was renamed Captain 'Chunky' Gilmore. I think viewers must have imagined that Gilmore used to be a very fat man or rather, er, well-endowed! But it's still quite a good name, isn't it?"

Tam's checking his watch. "Is that the time? I'd better go and get something to eat." As Tam heads off down the corridor, Simon admits that he was never terribly good at using his chunky revolver.

"I remember Andrew Morgan calling me in during post-production to re-voice a couple of scenes. 'Do you want to know why you're never going to play a straight action hero?' he said. 'Every time you fire that bloody revolver, you blink your eyes and wince!' They were having to use a take when the gun didn't work and then add the sound of a gunshot later. I've never really enjoying filming battle scenes, you see, because the director will

always try to get me doing my own stunts. I'll talk, I'll walk, I'll run – but I will not do any of that diving-on-the-floor business. No thank you! He can get someone else to do that."

Simon initially saw Gilmore as a military buffoon, but Andrew Morgan persuaded him otherwise. "I tend to be cast as buffoons," says Simon, "but Andrew thought that Gilmore should be played completely straight – people would then be able to make up their own minds as to whether he was a buffoon or not. Andrew knew exactly what he wanted, but he allowed you to feel that you'd invented it yourself and that's a very generous way to direct. The great advantage of playing characters

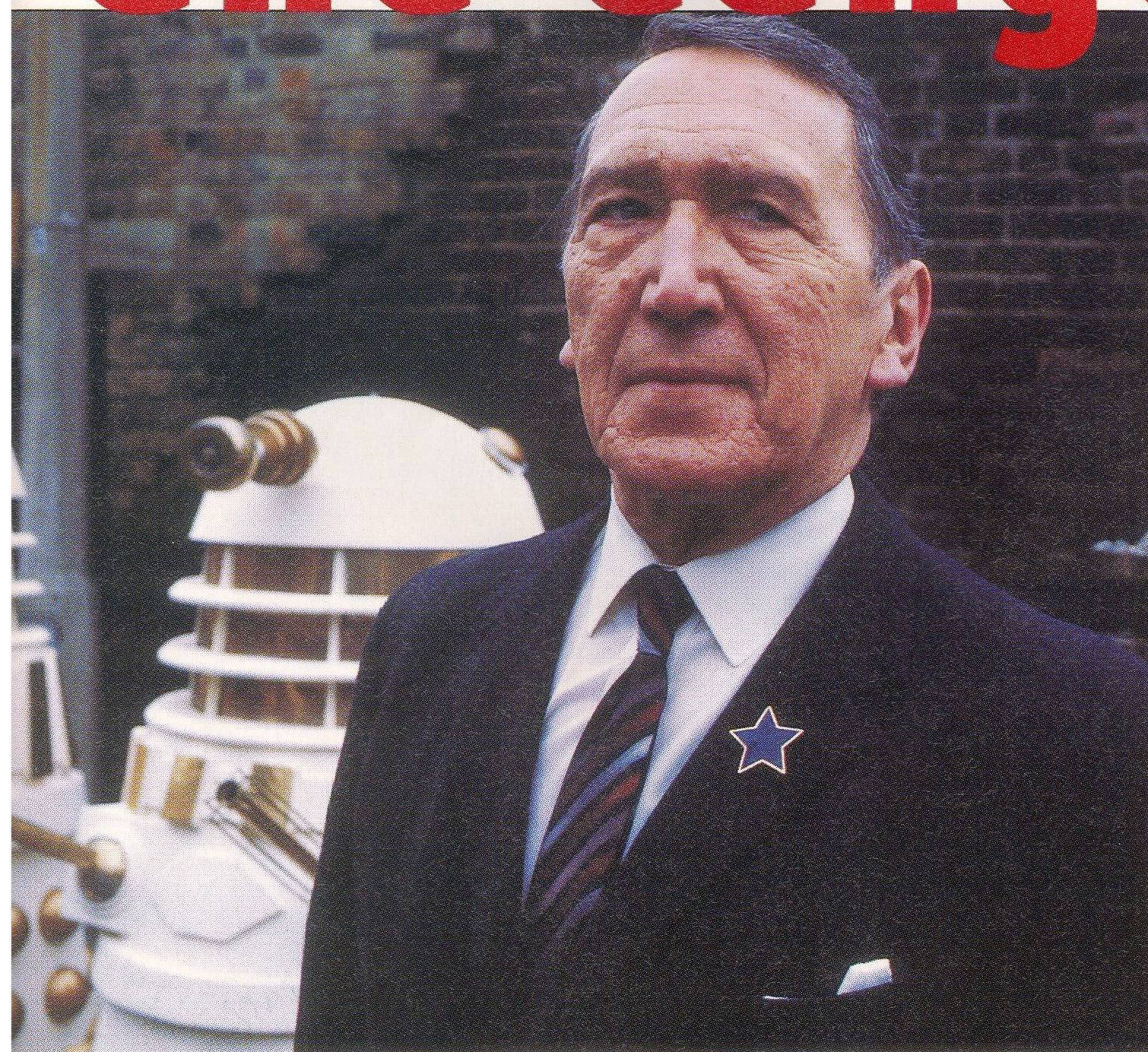
who've never been played before is that you can make them into whoever you want them to be. Characters that have already been played by hundreds of actors are far more restricting because you're reinventing, rather than inventing.

"That's why I enjoy rehearsing so much more than filming – you're free to experiment, and there's a lot less tension. *Doctor Who* was nerve-racking at first, of course, but the regulars made everyone feel very at home, and I've been friends with Sylvester ever since. It's always difficult to feel comfortable when you're a guest on somebody else's show, but the situation is made ten times

worse when the show has a cult following. *Doctor Who* had a regular audience who would have absolutely hated my guts if I didn't get everything spot on, so I had to be able to relax on and off set or I'd have gone completely mad. The *Doctor Who* regulars made relaxing very easy and I remember a lot of giggling and an awful lot of fun. Everyone was so friendly on *Doctor Who*." Simon also remembers the producer, John Nathan-Turner. "John was the biggest *Doctor Who* freak in the world. Have you met him?" Yes. "Was he wearing leather?" Er, no. "Well, he wore lots of leather on *Doctor Who*!"

With that image in mind, I ask Simon to sum up working on *Remembrance of the Daleks*. "*Doctor Who*

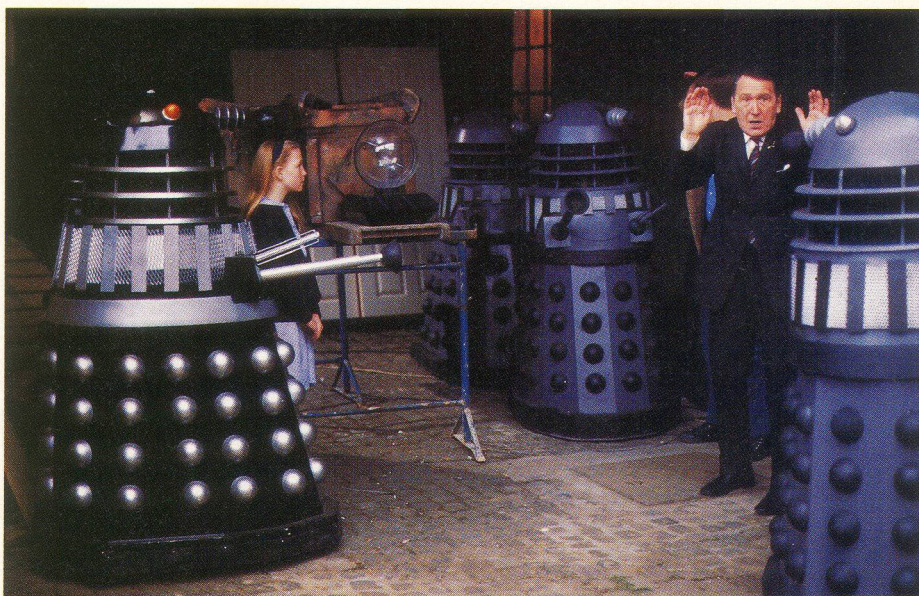
and dangerous



GEORGE SEWELL Ratcliffe

George Sewell has had an extremely distinguished career on the stage, in films and on television – and yet he only entered the profession at the age of 36 after a chance encounter in a West End pub. "My brother was an actor," George explains, "but I'd never even dreamed of entering the profession. Then one day I was having a drink with a group of my brother's actor friends and one of them asked me whether I was working. I admitted that I wasn't and so he suggested that I audition for [theatrical director] Joan Littlewood's Theatre Workshop . . .

"I only went along for a joke, but I landed a small part in a show called *Fings Ain't What They Used T'Be*. Joan was after somebody with a face like a criminal



Don't shoot! The Daleks turn on the rotten Ratcliffe (George Sewell)

and I happened to fit the bill! So the play ran for two years and I then stayed on in the business.

"I'm probably now best known for playing hard guys and Cockney coppers, even though such roles make up only a fraction of my career. When I play other parts, people just don't seem to remember." An exception must surely be George's portrayal of Colonel Alec Freeman in Gerry and Sylvia Anderson's 1970s science fiction series, *UFO*? "I first met the Andersons on a film called *Doppelganger*, which Gerry made before working on *UFO*. I was playing a part in the film and Gerry liked my work, so he offered me a regular role in his new series. Freeman was the nice guy to Commander Ed Straker's tough guy [played by Ed Bishop] and, with *UFO* carrying the prospect of several months' work, I'd have been an idiot to turn it down. We only ever made one series, but the show gained a huge cult following and I still get invited to conventions all these years later!"

George, however, has "absolutely no interest in science fiction whatsoever. I don't really believe in life on other planets and especially not in alien creatures as daft as the Daleks." Ah, yes, the Daleks. In 1988, George was cast as the sinister Mr Ratcliffe – a devoted Fascist and all-round bad egg – in *Remembrance of the Daleks*. "I'm not entirely sure how that one came about," he admits, "but I remember being quite keen to do it. I hadn't really watched the show before I appeared in it – I'd always considered it for younger people, you see – and so I found *Remembrance* a little bit difficult to follow. Wasn't Ratcliffe supposed to be helping the Daleks?" He assisted the renegade faction in their pursuit of the Hand of Omega, I tell him. "Who was Omega? What did the Daleks want with his hand?" Never mind. "Perhaps they wanted to use it instead of their sink plungers?" Perhaps. "I remember filming on location in 'Ratcliffe's Yard' where the ground was covered in cobblestone. The Daleks found it almost impossible to move and it took God knows how long to get them over the cobbles. The little men inside must have been going through hell! The Daleks wasted so much time. They couldn't even cope with stairs until *Remembrance*! I mean, how ridiculous is that?"

Talking of which, George has happier memories of the day a special effect almost blew up Waterloo station. "We were filming a Dalek battle sequence under the arches of the station when an ear-splitting special effect – an explosion of awesome magnitude – set off all the car alarms for miles around! Special effects people never seem to know

'The Daleks couldn't even cope with stairs until *Remembrance*! I mean, how ridiculous is that?'



Exterminated! Alien gizmo in his arms, Ratcliffe dies. Mike Smith (Dursley McLinden) looks on

how big an explosion is going to be or how loud a bang it's going to make and on this occasion I think they went a bit too far. Something caught fire and someone must have dialled 999 – within minutes we were besieged by police cars, ambulance crews and fire engines! They thought it was an attack by the IRA, you see. When the emergency services arrived, their jaws dropped in disbelief as an army of Daleks emerged from the smoke, gliding relentlessly towards them!

"But apart from the cobblestones and the fire, there were relatively few hiccups. Everyone was very professional and I remember being impressed with the director. He seemed to know his craft and made

sure that everything ran smoothly. "George also has fond memories of his co-stars. "It was lovely to work with Sylvester again because we were old mates. He also used to work for Joan Littlewood, but I hadn't seen him for a very long time. There were quite a few cast members who I'd worked with before – such as Peter Halliday [Reverend Parkinson], who'd done an episode of *UFO* – and so we all got on very well. Almost inevitably when you appear in something like *Doctor Who* you get on with everybody because you know that you're only there for a few weeks. I take the attitude that if you get on well with people, it makes life a whole lot easier."

George watched *Remembrance* when it was originally broadcast and was satisfied with the finished production. "It was visually quite impressive and I was pleased with my performance," he says. "I also thought it was a damn good story – if a little complex – but I can't remember a great deal because it was a long time ago. We're talking over a decade ago and I've done a lot of other things since."

"I think it's remarkable that I still receive letters from fans asking me about my work on *Doctor Who*. I'm always more than happy to answer a couple of questions – problems only arise when people

expect me to remember every detail. They sometimes forget that I'm an actor, not a science fiction fanatic. It's worse when you receive letters asking you what it felt like to be exterminated by the Daleks or whether Ed Straker was a nice guy!

"People get confused between the characters and the actor, you see. I'm not Ratcliffe or Freeman or Superintendent Cottam [George's character in comedy series *The Detectives*] – I'm just George Sewell! It's flattering when people remember me, but they often forget that I'm just an actor. Once I've done a job, it largely goes out of my mind. *Doctor Who* was a lovely experience, but I'm now more interested in the future."

DWM

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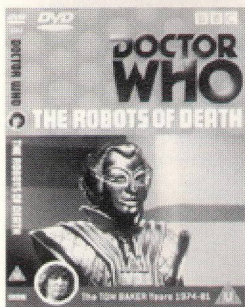
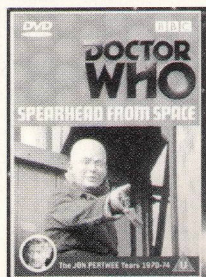
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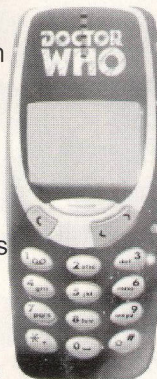
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now but it would not be
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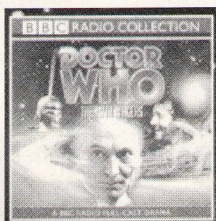
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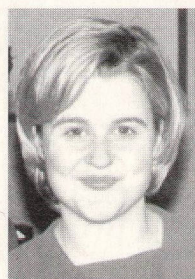
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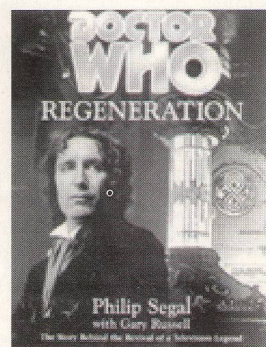
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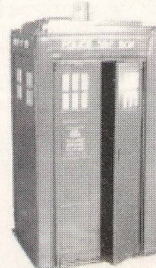
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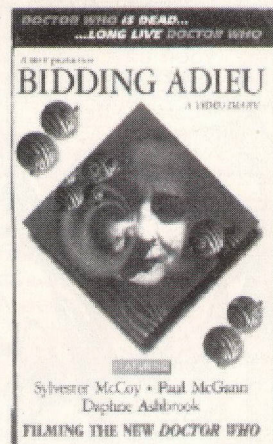
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"The Magic-Killers
shovelled the Doctor toward
the **Hungry Beast**. It
snorted and snarled and
sizzlified all across the
Bad Room...

"Truly, this was a time
for swift feet and even
swifterist thinking..."

A PITY YOU
FELT THE NEED
TO **THREATEN** MY
WORK HERE,
DOCTOR...

IF THE DRONES
INFECT THE **REST**
OF THEIR KIND WITH
THEIR **MADNESS**, OUR
SOCIETY IS AT AN **END**.
THEY **MUST** BE
DEALT WITH...

AND SO,
ALAS, **MUST**
YOU.

THE AUTONOMY BUG

PART THREE

SCOTT GRAY - STORY
ROGER LANGRIDGE - ART
ALAN BARNES - EDITOR

RELAX, DOC! ONE QUICK **FLASH** AND ALL YER WORRIES
ARE **OVER!**

OH, I'M NOT
WORRIED...

YOU SEE, I'VE BEEN
ELECTROCUTED SO MANY
TIMES I'VE TAKEN TO WEARING
RUBBER-SOLED SHOES. I'M
AFRAID **YOU TWO** ARE GOING TO
BE BEARING THE BRUNT OF
THIS "TREATMENT"...

UHHH...

'EY, **BRONSON**...
YOU TAKE THE DOC IN ON
YER OWN, ALRIGHT?

WHY?

'COS I SAID SO,
PIMPLE-BRAIN!

YOUR BROTHER TREATS
YOU VERY **BADLY**, BRONSON. I
WOULDN'T PUT UP WITH IT
IF I WERE YOU...

NO?

NO.

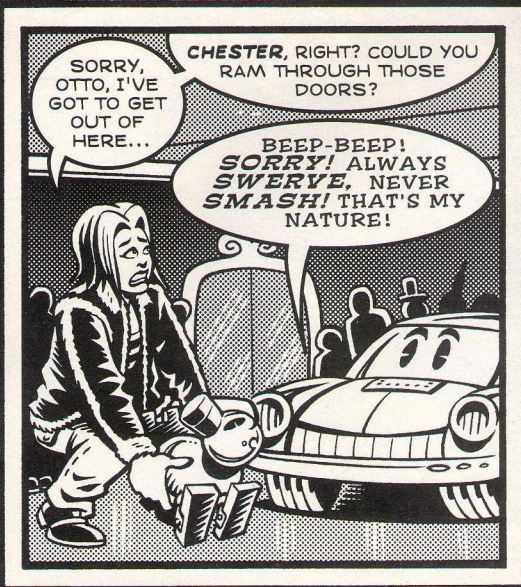
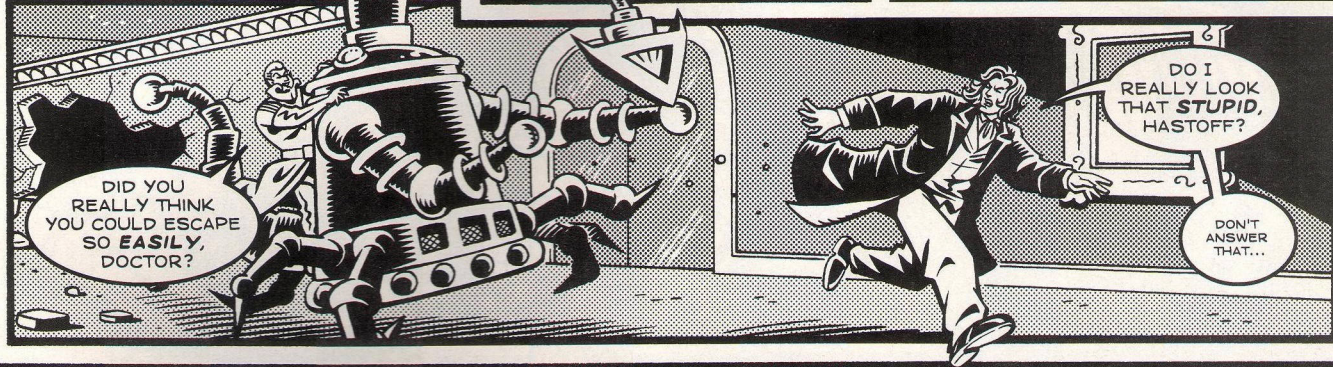
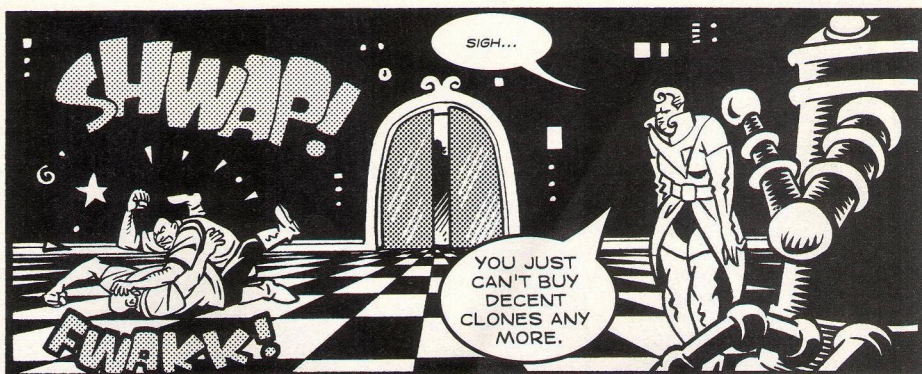
BRANSON, WHY
DO YOU NOT WANT TO
TAKE THE DOCTOR TO
THE BIG MACH-

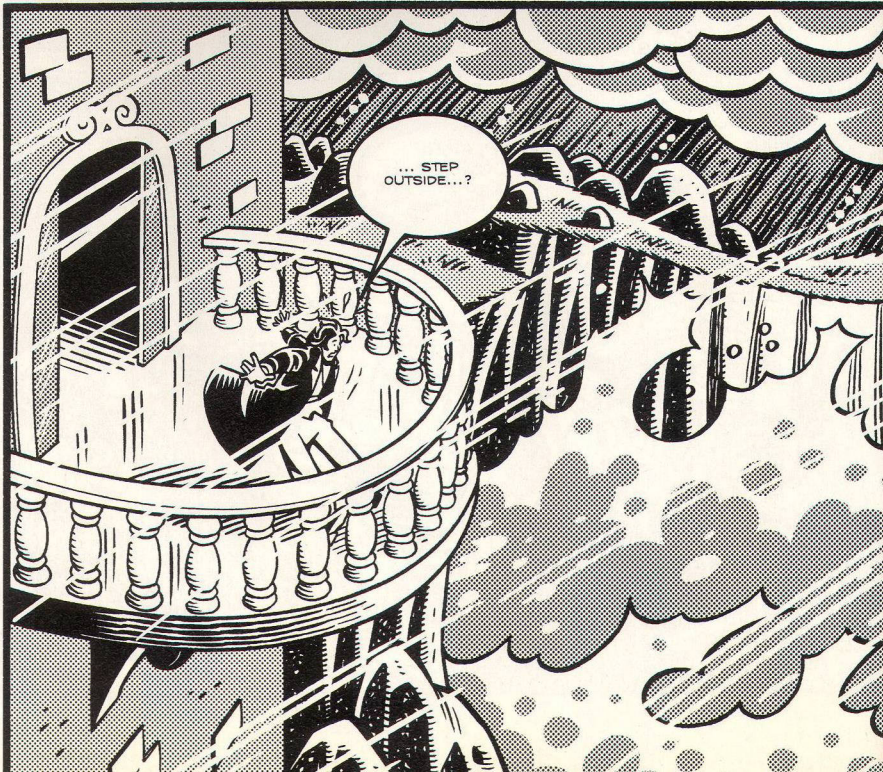
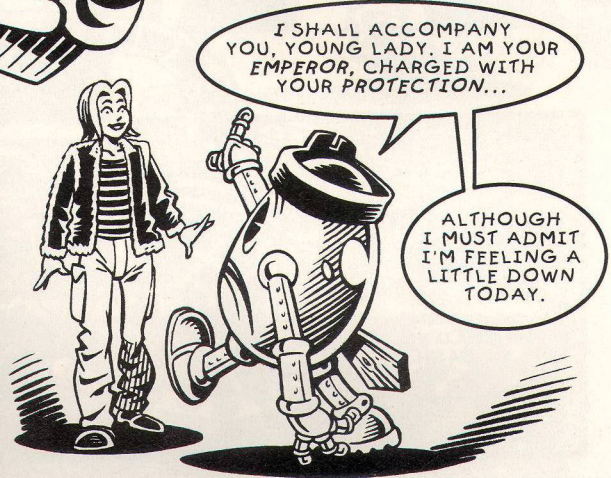
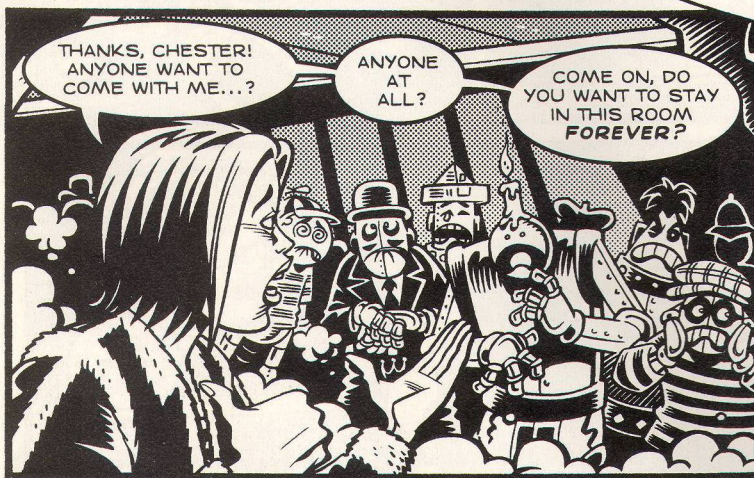
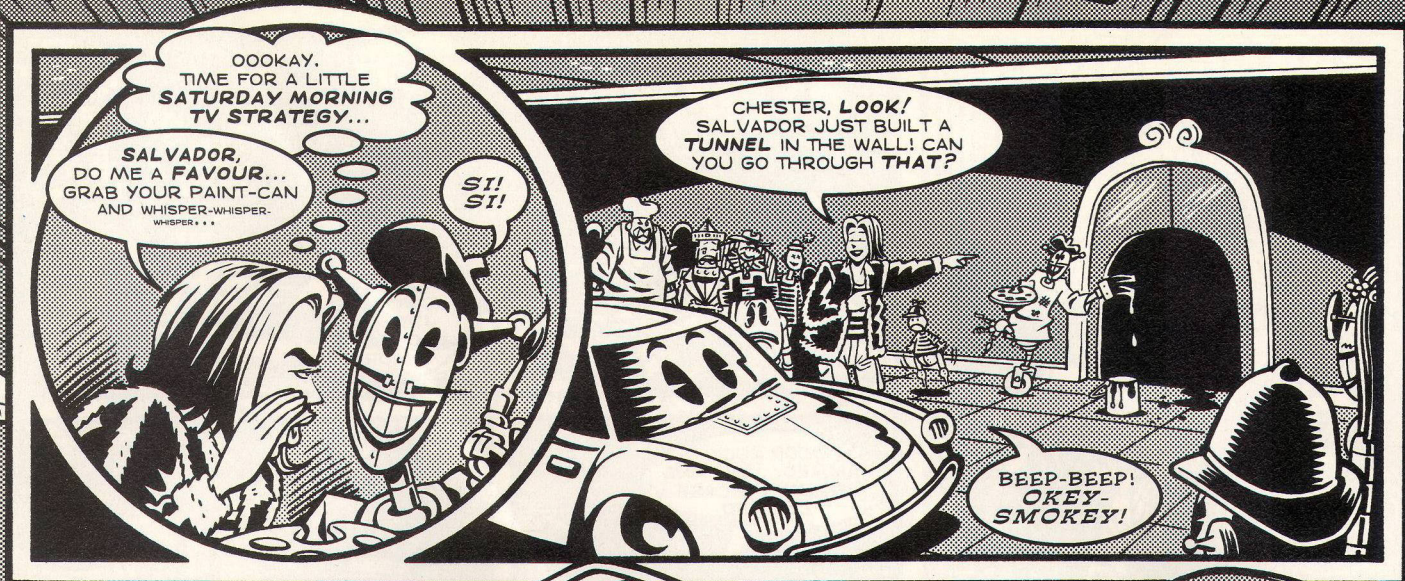
JUST SHUT
YER GOB AND
DO IT!

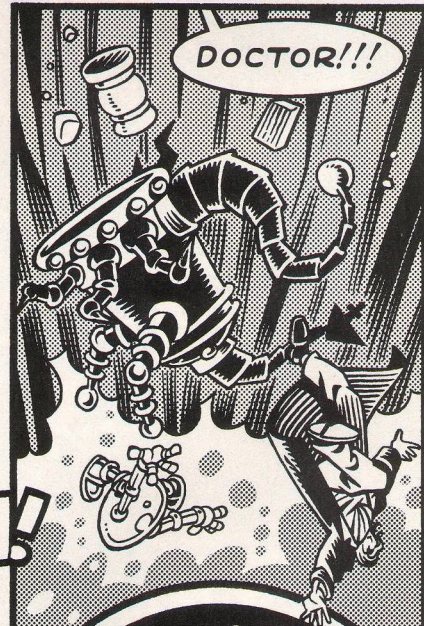
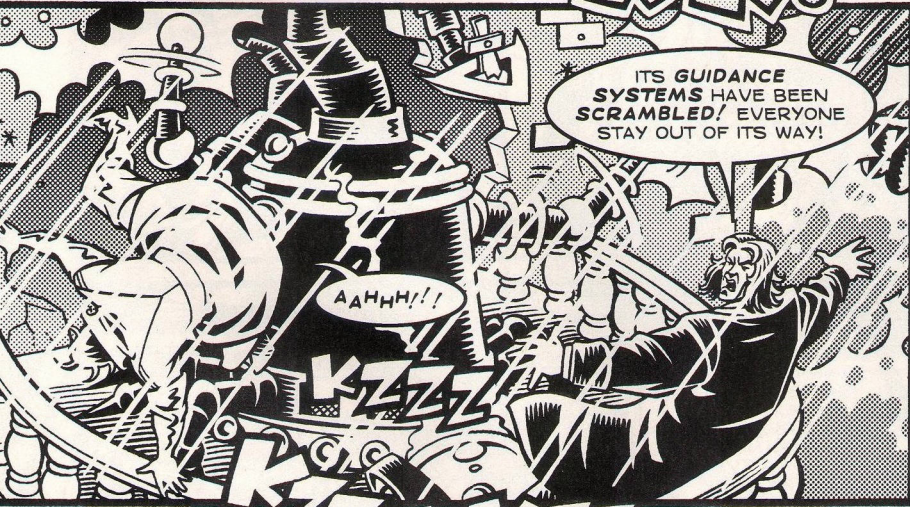
YOU SHUT
YOUR GOB!

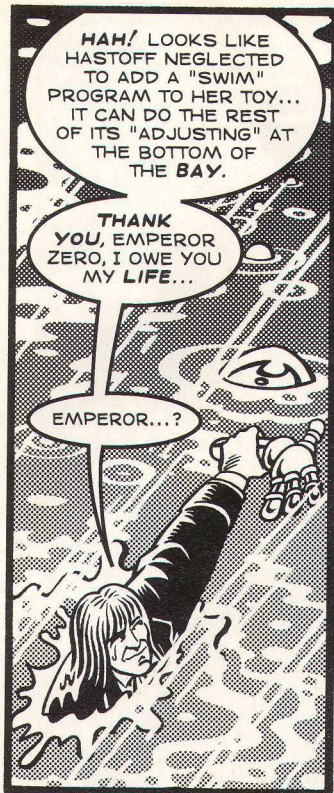
SHNAX!

UUNNGH!









HAH! LOOKS LIKE HASTOFF NEGLECTED TO ADD A "SWIM" PROGRAM TO HER TOY... IT CAN DO THE REST OF ITS "ADJUSTING" AT THE BOTTOM OF THE BAY.

THANK YOU, EMPEROR ZERO, I OWE YOU MY LIFE...

EMPEROR...?



+++one-zero-one-one-zero-zero-one-zero-zero-one-one-zero+++



"Oozy returned and presentationed the nonhappy news to the Family. Even the *smiliest* of them felt much *sorrowness*...



"And *anger* as well. Many of the Family asked Salvador for *new faces* before they thunderated through the Big House...

"And when they did, it was the *Magic-Killers* who transmorphified into *Scaredies*.



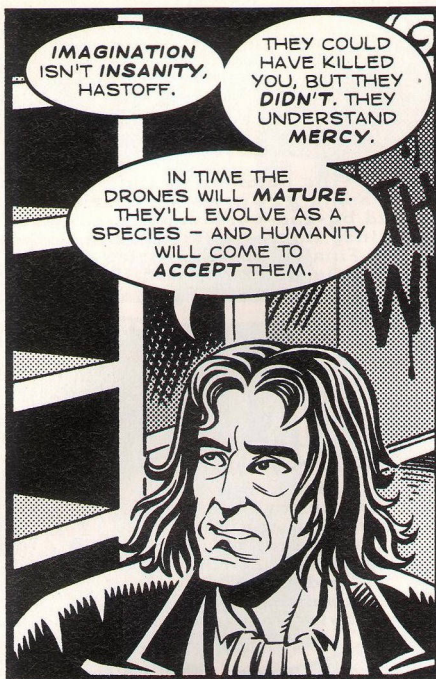
"By the time the Doctor rose from the sea, the Family had taken its revengeance."

HELLO AGAIN, DOCTOR. SEE WHAT YOUR "CHILDREN" HAVE DONE...

THEY'VE PROVEN MY POINT - IF LEFT UNCHECKED, THESE MANIACAL CREATURES WILL SPREAD THEIR INSANITY ACROSS EVERY ASPECT OF SOCIETY...

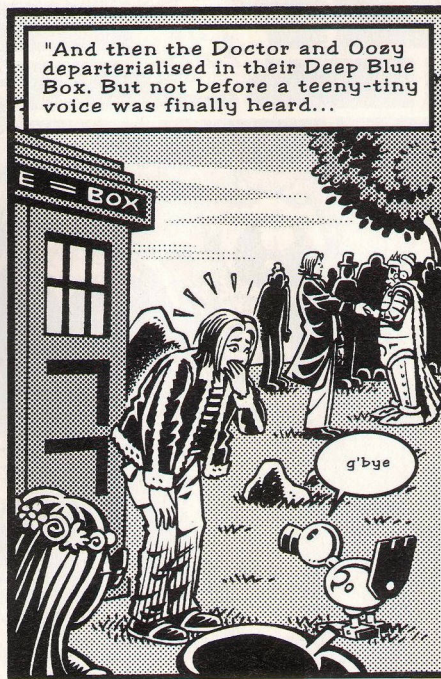
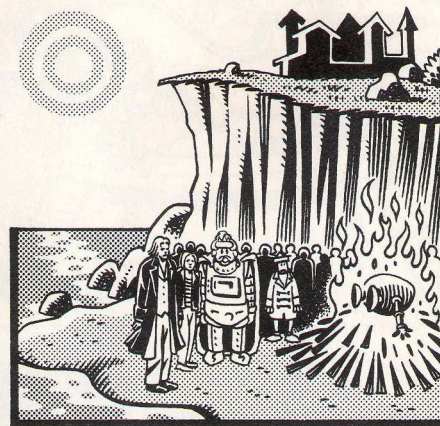
CALCULATORS WILL BECOME CLOWNS. WELDERS WILL THINK THEMSELVES WIZARDS...

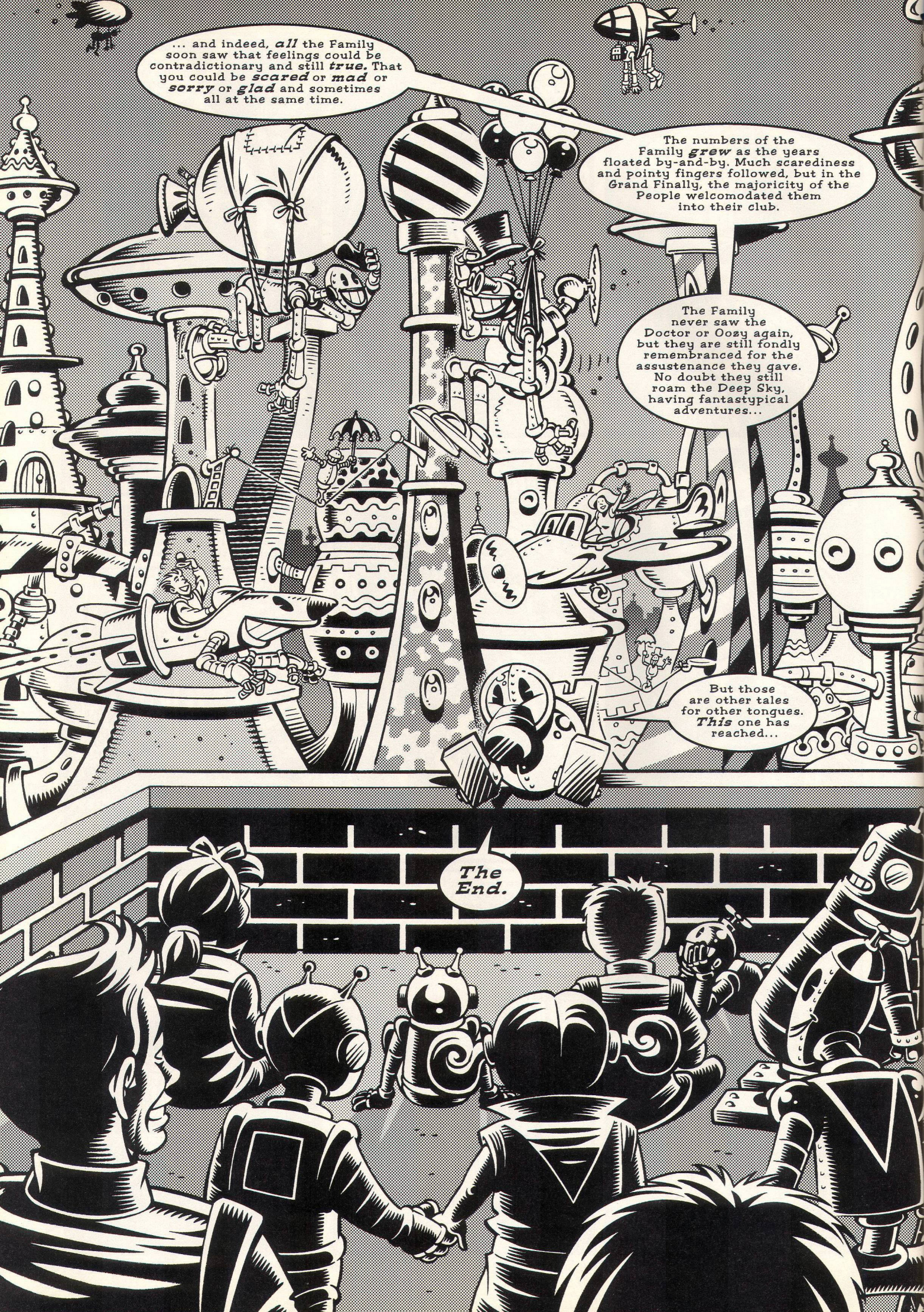
THE ENTIRE WORLD WILL LOOK LIKE THIS OFFICE.



"Soon after came a time of *fare-thy-wells*.

"The Family said their byedy-byes to *Emperor Zero*. Duchess Nora had Salvador give her a sad expressilisation for the occasion...





... and indeed, *all* the Family soon saw that feelings could be contradictory and still *true*. That you could be *scared* or *mad* or *sorry* or *glad* and sometimes all at the same time.

The numbers of the Family *grew* as the years floated by-and-by. Much scaredness and pointy fingers followed, but in the Grand Finally, the majority of the People welcomed them into their club.

The Family never saw the Doctor or Oozy again, but they are still fondly remembered for the assistance they gave. No doubt they still roam the Deep Sky, having fantastypical adventures...

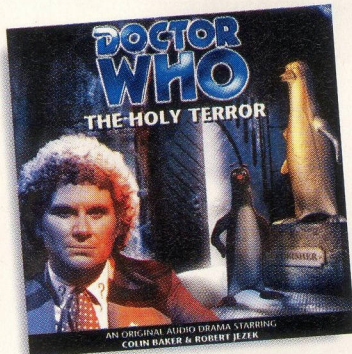
But those are other tales for other tongues. *This* one has reached...

The End.

Shelf Life

With **Vanessa Bishop**

DOCTOR WHO: THE HOLY TERROR



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In a comedy of terrors, the Sixth Doctor chases a hunch – and picks up a penguin

Melodrama is expected to contain a fair amount of scenery-chewing, and *The Holy Terror* certainly doesn't disappoint on that score. This isn't a complaint, by the way – there really isn't enough heavyweight thesping around these days. Full-on, top-hole Doctor Who drama isn't just another battle with the Cybermen; no, it's where actors push themselves to be a shade larger, a little more on the edge. Not in a toe-curling, 'please-stop-I-have-friends-watching-this-too' kind of way, but in a manner that's more, shall we say, *urgent* than usual. I'm sure you know the performances I have in mind: Ian Hogg in *Ghost Light*; Philip Madoc in *The Brain of Morbius*; Julian Glover in *City of Death*; and almost everybody in

Without a doubt, *The Holy Terror* is Big Finish's best script – and it's their first really quotable production, too

Revelation of the Daleks. If acting's all about truth, then they're being honest a little more loudly.

Actually, make that a lot more loudly in the case of *The Holy Terror*, a torch-lit tale of jealousy and feudal power. There are crownings and assassinations, bastard sons, dubious mothers and locked-up youngsters: Shakespeare all the way, then, with much hump-backed wickedness, political treachery... and a penguin.

Robert Shearman has written, without a doubt, Big Finish's best script, and *The Holy Terror* is the company's first really quotable production. Shearman's as witty and clever and open about his sources as Robert Holmes was about his, although strong similarities to both *The Mind Robber* and *Castrovalva* mean that the play's punch is somewhat lost before its end. All the same, the story which Shearman weaves is more colourful, coherent and far, far funnier than either of those earlier examples – no contest.

The Holy Terror encourages its cast to shuffle Shakespearian grandeur and droll, deadpan asides, delivered Alan Bennett-style; as might be expected of a play which has a Polonius librarian-type swapping gags with an amphibian chatting in a Tony Curtis twang, the dialogue boasts a character all its own. Appropriately enough for a piece featuring Frobisher, the penguin-shaped Whifferdill late of *DWM*'s own comic strip, the resulting rhythms might have come direct from one of Disney's more contemporary, less reverential, animated films. The cast, too – particularly Roberta Taylor and Peter Guinness – create unambiguous grotesques, echoing strongly the style of the Mouse House. When Walt and the Bard do finally get together, we, at least, shall be prepared.

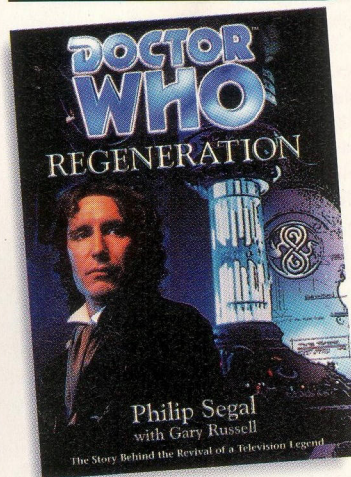
The Holy Terror continues Big Finish's laudable desire to explore areas still badly served by the television series – history and comedy. The script is certainly eccentric, but its tongue-in-cheek tone doesn't dilute its scariness. Detractors of 1980s Doctor Who will no doubt find reason to accuse the play of pantomime. It has, after all, the fairytale setting, the storybook cast, the jokes and even the magic tricks – but pantomime is brash entertainment with a strong structure, and that counts for something. *The Holy Terror* is committed to cheering the heroes and hissing the villains, making for irresistible listening.

The play may or may not have something meaningful to say on the subject of religion – though this takes a distinct back seat to just telling a good story – but, given that TV Doctor Who wouldn't touch the subject with a bargepole, it seems rather fitting in a tale which doesn't invite itself to be seen as part of the regular Doctor Who canon. Mainly due to the presence of a certain flightless bird...

Now, despite natural, purist reservations, this reviewer liked Frobisher. As a sub-bench companion, he works better than newcomer Evelyn. He also fits in well with the companion vogue these days – someone who's always ready with a smart riposte – and *The Holy Terror* is certainly big and odd enough to accommodate a talking penguin. Besides, he actually seems to like the Doctor, which is rarer than it should be.

In the end, when Doctor Who is this black and clever and funny, Shelf Life will accept almost anything.

DOCTOR WHO: REGENERATION

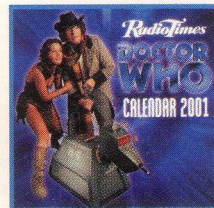


Non-fiction HarperCollins **Authors** Philip Segal with Gary Russell **RRP** £17.99
ISBN 0 00 710591 6 **Available Now**
Bye bye, Mr American Pie... Philip Segal has the last word on Doctor Who, USA-style

I don't think Shelf Life is as undecided about any aspect of Doctor Who as it is about the 1996 TV Movie. Undecided is not a good thing to be – it's certainly not what this column is all about – but that's the truth of it. The TV Movie can't be categorised as a success or failure any more than it could when first viewed nearly five years ago. Any opinion might as well be tied to the weather. It's rousing one viewing, disappointing the next. Unlike any other story, it refuses to settle. With its DVD release planned for next year, a hard and fast opinion will soon become necessary.

So perhaps Philip Segal and Gary Russell's *Regeneration* would help? Perhaps the lengthy and detailed discussion of The TV Movie's journey to the screen would finalise some feelings? Well, no. Fittingly enough, *Regeneration* is very like the TV Movie – you're in and out of love with it almost simultaneously. It furthers appreciation of what you already liked about Paul McGann's American adventure, and greater magnifies what you didn't.

Half the book has passed before the authors tackle the TV Movie proper – and that half, covering the sheer energy, determination and heartache involved into bringing Doctor Who back, might have set up the remainder for something of a fall. But again, this story isn't really like any other. Unveiling early drafts and story ideas usually saddens fans, mourning what wasn't achieved. Reading the same in *Regeneration*, you're filled only with a growing sense of relief that so much was abandoned.



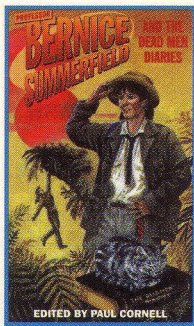
RADIO TIMES DOCTOR WHO CALENDAR 2001
Slow Dazzle Worldwide
£9.99

Peter Davison will be 50 in 2001. And, we're somewhat less politely informed, so will Louise Jameson, Lalla Ward and Katy Manning. Someone, no doubt, will be celebrating 35 years of the Cybermen. Oh, and Christmas Day, once again, falls on 25 December.

So says *Slow Dazzle's* 2001 Radio Times Doctor Who calendar – a real number-cruncher, obsessed with birthdays and marking the first of everything Who. When a company shows off to this extent, you're driven to catch them out. Easy. Neither Patrick Troughton nor Paul McGann are granted a debut as the Doctor – but if you're worried you might miss the first anniversary of *Winter For the Adept's* recording, don't be.

Slow Dazzle cracked a good deal with that Radio Times licence – and this year, it's the magazine's written features which prove the most worthwhile, being mainly culled from the 10th Anniversary Special, and all rather sweet and innocent.

If you want something gorgeous and shiny to hang on your wall next year... you know where I am. But the calendar runs a close second.



PROFESSOR BERNICE SUMMERFIELD AND THE DEAD MEN DIARIES

Big Finish £6.99

The *Dead Men Diaries* opens a new book range for Big Finish, and acknowledges one important fact: not every *Doctor Who* fan followed Bernice Summerfield's Virgin-published solo adventures.

Therefore Big Finish, relying on us still finding Benny a worthwhile candidate for a spin-off series, make this anthology reader-friendly. The sardonic archaeologist with the mixed-up love life and head for booze is obviously seeking a wider audience than just the party faithful.

New stories provide quick bursts of biographical interest, a 'story so far' of Benny's life. The book has no one distinct tone. Some tales, like Kate Orman's *Steal From the World*, comment on Ms Summerfield's personal qualities, others simply tell a story in which she will play some part.

Working through the collection, favourite constantly succeeds favourite; those less concerned with spoon-feeding Benny facts always faring the better. It may prove Benny-by-numbers for her fans, but *The Dead Men Diaries* ensures all of us depart armed with a few vital pointers.

Segal criticises the original series for feasting too heavily on its own history, and the reader takes this fair and positive observation forward into the book, only to find the producer make a complete nonsense of it. Segal, to me, seems very easily led by his writers. As they formulate their ideas of *Doctor Who*, his original outlook seems to recede and the man who quotes *City of Death* as the archetypal story all but disappears.

It becomes difficult to determine what Segal actually likes about *Doctor Who*. He tells of his excitement at watching the first episode from his grandfather's lap, but then we pole-vault a whole 14 years, becoming stuck on the themes of *The Deadly Assassin*. Now, excuse me for stating the bleeding obvious, but Gallifrey isn't the place to stay if wanting to launch a series uncomplicated by its past. Even John Leekley, the project's first writer, only swaps one back-story for another, shackling the show in a way that destroys its original appeal.

We mustn't be intimidated by the credentials and salaries of the personnel involved in the American revival, nor flattered by the time they put into their reworkings. Make no mistake, Leekley's series outline is overwrought, arduous, stifling, soft-focus tosh, his pilot film a crowded, lazy, undisciplined jumble of second-hand ideas.

Regeneration is certainly an eye-opener to those unfamiliar with the American studio system, and it can be blackly amusing when contrasting the BBC's fussy concerns over the project with the carelessness the Corporation displayed when *Doctor Who* was being made in-house. It can also be a frustrating read: Russell and Segal, writing separately, often cover identical ground; Segal has the habit of dropping a story midway through; and, after such comprehensive coverage of the Doctor's casting, it's amiss of the book not to offer a photograph of the mysterious

Regeneration is very like the 1996 TV Movie itself – you're in and out of love with it almost simultaneously

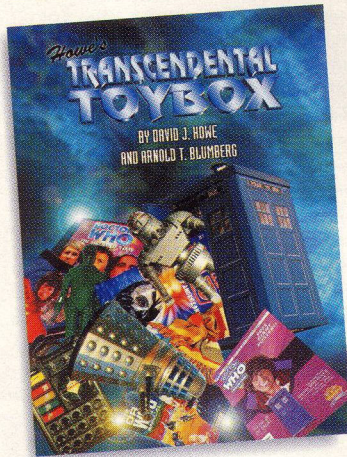
Harry Van Gorkum, Segal's 'political' second choice for the role.

Regeneration boasts the tagline "The story behind the revival of a television legend", but the real story of the book is the story of Philip Segal. Reviewing *Regeneration* pretty much comes down to reviewing Segal himself; his idea of *Doctor Who*, his likes and dislikes. Clearly what he hoped for wasn't what we got. But, imperfect as some of the TV Movie is, I certainly don't share his disappointment. If, even after all the time and money spent, the TV Movie was some-

thing of a rushed, compromised misfire, I'll still take it over Segal's preference for the Leekley script.

As it stands, the TV Movie still has some sense of vibrancy and freshness when it could so easily have been a confused and messy end to *Doctor Who*. Be grateful for what you've got. Good advice, that.

HOWE'S TRANSCENDENTAL TOYBOX



Non-fiction Telos Publishing/ATB

Publishing Authors David J Howe & Arnold T Blumberg **RRP** £25.00 **Details** <http://homepages.which.net/~howe/merch.htm>

An engrossing collection of facts and figures which turns a pastime into pounds

Thought a *Doctor Who* merchandise guide would be about as thrilling as a bus timetable? Wrong. *Howe's Transcendental Toybox* is a can't-put-it-down sort of book. Multiple columns of emotionless facts and picky detail make it a volume to be referenced rather than read, yet its grip is still strong. Within minutes, the *Doctor Who* fan is struck with the same base instinct that has people lugging old wardrobes and tatty-looking oil paintings to the Antiques Roadshow. Hunting down items from your own collection amongst the books, games, records and toys, and re-assessing them, surprised at their rarity and accumulated value, is a compulsive pastime. When you've finished with your own, you'll start on your friends' treasures.

Not wishing to fall into the trap of knowing the price of everything but the value of nothing, most of us have no intention of selling our beloved collections – whatever hefty price-tag *Toybox* throws about. But, I put it to you, it's hard to deny there isn't a thrill in discovering that the hardback of Jon Pertwee's *Moonboots and Dinner Suits*, bought at a street fair for 50p, is actually worth £60. Or that the complete set of Denys Fisher toys – *Doctor Who*, Leela, Cyberman, Giant Robot, K-9, Dalek and TARDIS – cashed in at market price, could net you a neat £1,200. In *Doctor Who* money, that's a full-size This Planet Earth Dalek, you know!

While the guide confirms, for the benefit of the sceptical, that a Palitoy Dalek is as valuable to one collector as a Steiff teddy bear is to another, it has a darker side, reading like a painful obit-

uary for all those items swapped, lost, ruined or given away to jumble sales. Should've-hads and could've-beens smirk out at you from the page. Beyond this, its valuation guidelines brand it a dealer's handbook too. It should insure against rip-offs and heavy mark-ups, but gone will be the days of cheaply mispriced annuals. Bargain hunters will be forced underground, to fetes and charity shops – though even the latter have begun to get wise to collectables.

Authors David J Howe and Arnold T Blumberg, the latter a recognised editor of price guides such as this, establish their purpose in an informative introduction, concluding the book with *A Brief History of Doctor Who Merchandising*. They admit their work is only a guideline, there to highlight what's available and the joys and pitfalls of both collecting and selling it. The book's full of good advice, arming the less well-informed with a little more confidence that they're getting a fair deal.

Howe's Transcendental Toybox contains many surprises. It isn't always the oldest items that are the most sought; modest print runs and deletions have made unexpected treasures of relatively recent products, such as late 1980s Target books and BBC Videos particularly.

Transcendental Toybox insures against rip-offs, but now we'll see fewer mispriced bargains

The book's introduction does, however, contain a spot of backpedalling; *Toybox* is definitive only for the 3,500 plus items it covers. Fanzines, autographs, costumes, props and scripts are deemed too difficult to quantify. Published now, with new *Doctor Who* merchandise at one of its occasional highs, the book's biggest problem is time itself. With the most recent BBC Books it lists, *Frontier Worlds* and *Corpse Marker*, published over a year ago, *Toybox* will require regular updating to keep it definitive.

Of course, amongst the essentials, the book contains some quite unbelievable finds. Until now, there was no passion-killer bigger than being down to your Tom Baker underpants. But how many romantic flames, I wonder, have been extinguished by the don't-come-to-bed charms of page 222's *Doctor Who* kimono-style dressing gown? Splattered with diamond logos, red Daleks, silver Cybermen, blue police boxes and purple question-marks, it's an utterly hellish vision in satin-style polyester.

The moral of this story is clear: hold on to your merchandise – the good, the bad and the kimono-gown ugly. Hold on to a copy of *Howe's Transcendental Toybox*, too. With its limited print run, the irony is that one day it could well be worth something.

DWM



Don't look back in anger

Return to Irongron's Castle! Elisabeth Sladen revisits the location of her *Doctor Who* debut – not to meet a Sontaran, but Reeltime Pictures inquisitor **Nicholas Briggs! The *Myth Makers* series has chalked up its 50th video – which amazes the man who's been there from Day One . . .**

Is it really 50 years since the first of Reeltime's *Myth Makers* interview videos went on sale? No – it just feels like it. Maybe not for you, but it certainly does for me as I look back at that slim young chap with hair who spent a tongue-tied day in Trent Park (location for *Mawdryn Undead*) being too frightened to think of any decent questions to ask Nicholas Courtney.

Things are very different now, as we arrive on location to shoot the 50th *Myth Makers*, at last featuring Elisabeth Sladen. I say 'at last', because she was originally slated to appear right back in the mid-1980s, just after I'd first taken on the *Myth Making* job. An advert even appeared in some obscure sci-fi magazine, featuring artwork of Lis and proclaiming that

the tape's release was nigh. I never really understood what went wrong, but I gather it was all a bit embarrassing and contractual.

So, over a decade later, with embarrassment hopefully very much behind us, Lis Sladen and I stride up towards the gatehouse of a fake medieval castle near Nantwich, where she had begun her *Doctor Who* career back in 1973 with *The Time Warrior*. This is the first shot, and retired veteran director Chris Barry is already showing some guarded irritation at my cavalier attitude towards shooting a *Myth Makers*. There's a bit of the 'been here, seen it, done it, got the T-shirt' about me, I'm certain.

In my defence, it's mostly an act. It's partly to put Lis at her ease because, although she's a consummate professional and very relaxed in front of cameras, the whole notion of casually strolling around a castle while having an unscripted chat with me, who she doesn't know very well, is not something she's entirely relaxed about. In essence, I'm trying to reassure her that I know what I'm doing. In truth, I'm trying to reassure myself I know what I'm doing.

Back in those long-forgotten days when I still needed a comb and a hairdryer, I remember that the various directors whom producer Keith Barnfather employed would foist scripted questions upon me. "You must ask her about the fact that this was the first story not to feature the TARDIS interior," they would say, threatening



October 2000: Elisabeth Sladen at Peckforton Castle

Photos: Robin Pritchard/TTL (6) BBC (3)



The Time Warrior: Hal the Archer (Jeremy Bulloch) comes eye-to-eye with the Third Doctor . . .



. . . and meets his assistant 27 years later!

found it appallingly difficult to do without an ingratiating smile creeping across my face, or without mumbling annoyingly self-conscious vocal affirmations such as “hmm”, “oh yeah” and “riiiiiight”. I still feel them creeping in now and again, all these years later. I just tell myself to shut up, stand still and listen.

So, given that I used to fidget, smirk and grunt my way through a Myth Makers, why was I ever given the job? Beats me. Well, back in 1980-something-or-other, Keith Barnfather started Myth Makers with a Channel 4 continuity announcer in the interviewer's chair. Keith Harrison was a jobbing, slick presenter who knew how to deliver the goods. Unfortunately, in return for his efforts he required money, and this was something Keith didn't have a lot of. Added to this, Mr Harrison, although conducting his on-screen chats with enviable ease, would occasionally display an embarrassing lack of *Who* knowledge. For example, having just interviewed Michael Wisher about Dalek voices, he said to John Leeson, “So it would literally be you and Michael Wisher in the same voice booth” (or something like that). A reasonable assumption, but a glaring error for a fan audience. (Do I need to add that the

return of K9 and more jokes). Delighted with this find, Keith instantly snapped me up for the handsome fee of £0.00 and a promise of money one day. I was overjoyed.

Frankly, however, those early days were fairly cringe-making for me. I was always hopelessly nervous and shy meeting the people I'd only ever seen on a flickering screen at Saturday teatime. I never really knew what to say, both on- and off-screen, so quite often I ended up saying the wrong thing.

That first Nicholas Courtney Myth Makers was agony. The director, Stephen Payne, seemed to be embarrassed that I was so awful, and the Brig himself hardly spoke to me. Next came Carole Ann Ford, who was charming to begin with – but when, on the third day of shooting (necessitated by endless technical problems), I accidentally locked everyone out of her loo (after a ludicrous sequence of events too tiresome for words, but involving my having a stomach upset), she really was terribly annoyed with me.

Imagine the dread I felt when I met a stony-faced Sarah Sutton on the location for *Castrovalva*. She was complaining about conjunctivitis and having to walk all the way to those famous Harrison's Rocks. “The BBC took us up here in a mini-bus,” she sighed. “Oh God,” I thought, “She's going to be a right pain.” However, to my intense relief, we really hit it off. Maybe it was because we were more or less the same age – but I think it was mainly to do with the fact that we sent each other up rotten. When I directed her recently in a Big Finish audio play, she said, “You make me laugh, you're so funny!” I wouldn't have minded, but I was being serious at the time!

Similarly, Nicola Bryant and I got on very well. She'd left drama school the same year as me, so we seemed to have lots in common. I spent a whole day filming with her, but it only struck me a week later that she wasn't actually American. Those were the days when the BBC PR machine was still fibbing about her nationality and marital status. I think I'd been concentrating on something other than her voice.

Hmm – maybe a pattern was emerging. I was getting on well with the young girls. But then, of course, there was Janet Fielding. There she was, apparently pre-ablution, leaning out of her bedroom window, shouting down to the camera crew, “You said 9.30! It's only 9.15!” There were no rows, no tensions, but I think it's fair to say that we didn't really get on. It seemed to me that Janet wasn't keen to do a Myth Makers, and as for my clumsy attempts at polite off-screen conversation . . . well, they were disastrous. Any film I liked, she hated; any film she liked, I either hated or had never heard of. Eventually we settled for silence. It may have been silence for her; I was listening to the knots growing in my stomach.

I would often think to myself, “Why am I doing this? It's spoiling the magic!” After all, as a fan, one takes on certain elements of idol worship. The stars of *Doctor Who*, although we know they are actors, are also fantasy figures. And here I was, seeing them being, well, a bit grumpy. It was crushing that child-like love of *Doctor Who* inside me. I often thought of giving it all up.

However, the fact is that I was meeting my heroes on just one random day in their lives. Nick Courtney was grumpy that day – but we didn't know each other then, and we're both fundamentally shy people. We're rather chummy now.

The stars of *Doctor Who* were fantasy figures to me – and here I was seeing them a bit grumpy!

to foam at the mouth. I would nod earnestly, the camera would roll, then I'd ‘forget’ to ask the question. “Cut! Yeah, that was fine, Nick, but you forgot to ask her . . .” Well, that sort of thing just doesn't come up in conversation, does it?

I'm not sure exactly when it was that Keith and I reached a level of trust about my ability to interview someone. It was probably when I started to relax and just listen to the guest talk, then ask a question arising from what they said. Sounds ridiculously simple, doesn't it? And maybe it is for other people. But for ages, I

Daleks and K9 never appeared together?)

Round about this time, Keith Barnfather was doing Bill Baggs a favour by videoing Bill's little *Doctor Who* convention in Southampton. It wasn't much of a favour, since the camera he was using was as old as the hills and probably saw service on the set of *The Quatermass Experiment*. However, one of the ghostly, monochrome images Keith captured that day was of me, presenting the convention, doing interviews and abortive attempts at comedy sketches (one of which was ‘The Militant Graham Williams Tendency’, ironically demanding the

Jon Pertwee was grumpy on at least two days in his life, it seems. And unfortunately, I happened to be interviewing him on those same two days. It wasn't that he was particularly nasty, but he just wouldn't trust me to do my job. Several times he stopped takes because he didn't approve of my line of questioning. At one point, much the worse for nerves, I asked him a rather long and garbled question. He just rolled his eyes and barked, "Oh come on, Nick! How am I supposed to answer that?" I remember grinning inanely with fear and humiliation while just wanting to run away and cry out, "Doctor Who's being really horrible to me and I used to think he was great!"

The real boost for me came with Colin Baker, whose mission in life, I've always firmly believed, is to get on with people. Colin operates by trusting you first and seeing how you cope with it. It worked really well, and my confidence grew enormously. He also made me laugh an awful lot – but unfortunately many of his most memorably witty comments are unprintable!

Of course, I'm not saying that up until the Colin Baker *Myth Makers* everything had been ghastly, and that after that everything went like a dream – but Colin's tape was a watershed. There had been many special moments before;



Linx to the past: 'Hail!'-jinks in 1973

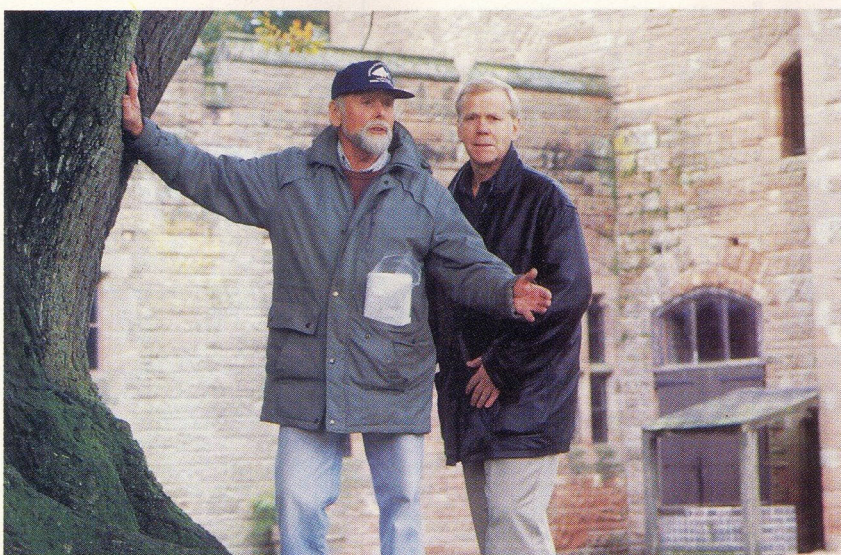
I loved John Levene's terrible jokes, and had found Ian Marter to be a charming guy with a great sense of humour. But Colin was the one who really made the difference.

That's not to say that there weren't tricky times after that. One of my great disappointments was the John Nathan-Turner tape. We'd been promised that he was about to 'tell all'. So I went along armed with controversial questions, expecting great revelations. But he just clammed up on me, like a politician's press secretary when resignation is in the air. He had an incredibly effective way of ending an often fore-shortened answer with a look that said, 'And you needn't think you're going to get me to say anything more on that!' Although a great laugh off-camera (telling me a string of filthy jokes which left me in stitches), he was inscrutable when it came to the take. Very frustrating. Happily, he's decided to spill the beans since.

Conversely, when Keith finally managed to get Tom Baker to agree to appear in a *Myth Makers*, we all expected a difficult day with a man who probably didn't want to be there. His agent warned us that "Tom will not have lunch with you", and suggested it would probably be a good idea if we'd finished with him by mid-day anyway. We trembled in our anoraks. This was at a time, you may remember, when Mr Baker had not yet re-emerged onto the convention scene. He had been in the *Who* wilderness and was a figure to be both feared and worshipped. When Keith first mentioned to me that we might get Tom on board, we dared only mention his name in whispers.

Well, the shoot started off looking like a disaster. Tom accidentally got the train to the wrong station, so while I and half the crew paced up and down the main street of that village from *The Android Invasion* muttering, "I knew it, I knew it, he's not going to turn up," Keith chased around the countryside trying to find out where the British Rail randomiser had landed the good Doctor. If he turned up at all, we thought, in our fear and apprehension, he'd be in a foul, uncommunicative mood.

Somehow, I ended up in the back of the car he was picked up in. The conversation was awkward and nervous. Tom was quiet and unassuming. Ian Marter's name drifted in, and I shall always remember Tom turning round in the front seat, wrestling slightly with the seatbelt and saying to me, in wide-eyed unas-



Director Chris Barry with Jeremy Bulloch, summoning up the ambience 27 years on

Nick's top five *Myth Makers* memories

- 1 Nick Briggs climbs Harrison's Rocks with Sarah Sutton, but can you see the embarrassing rip in his trousers?
- 2 Nick looks terrified as Sophie Aldred drives him around her childhood haunts in south-east London. The reason? "She drives like a maniac," he explains
- 3 At the Albert Hall, Jon Pertwee talks to Nick in character as Worzel Gummidge. Off-camera, Nick is scared
- 4 Katy Manning puts on a low-cut chest-hugging top in her dressing room and asks Nick in to give his opinion. Nick loses the power of speech
- 5 Nick spends the entire Richard Franklin shoot accidentally calling him 'John'. Richard politely ignores this fact



You're nicked! The Terry Wogan of fandom with (clockwise from top): Wendy Padbury and Sarah Sutton; Caroline John; and, most recently, Lis Sladen

suming innocence, "Ian and I worked together, you know?" It was an oddly emotional and disarming remark.

During the interview he was utterly charming and full of enthusiasm for 'sketches', hence the bizarre speech about sagging breasts and varicose veins by the church. I don't think I lost my awe for him throughout. Those were the days when he was still recognisably the Doctor, a little grey perhaps, but still reminiscent of the person who had captivated me throughout my teenage years.

Which brings me back to Lis Sladen. Even though I started off the shoot with a rather overly self-assured attitude and a Chris Barry-aggravating resolve not to take anything seriously, I suddenly found myself making a gushing confession to Lis between takes. Suddenly, all that cultivated so-called professionalism of mine falls away. It's true that I've heard enough unprintable behind-the-scenes gossip over the years to dull the sense of magic. It's true that some of the guests and I haven't exactly warmed to each other. But it's also true that most of them have been pretty lovely and often lots of fun. And so, it's for this reason that I'm able to look into the face of the actress, whose on-screen adventures I'd first thrilled to when I was just about 13 years old, and tell her with all candour that, for me, she was the best.

I think it's probably the same for all Doctor Who fans. You love the TARDIS team who coincide with your early teens; those characters who saw you through your formative years. "The others have all been great too, Lis," I tell her, "but for me, you really got it right." It's only after saying this that I remember that actors love praise and Lis gives me a blinder of an interview. So good that I hardly noticed my bum going numb on a church bench. And in that moment I realise that in all things, even *Myth Makers*, honesty is the best policy.

DWM

THE TIME TEAM

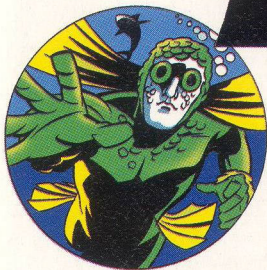
» Their mission: to watch all of Doctor Who. In order. From the start. «



Peter



Richard



Clayton



Jac

Compiled by **Gary Gillatt**
Illustrations by **Adrian Salmon**



EPISODES 145 TO 152

Q: What has ten legs, lives under the sea, and carries a gun? **A:** Professor Zaroff and his pet octopus. (You didn't actually say 'Billy the Squid', did you? How old are you? Eight?)

Now, the fact that Professor Zaroff – bonkers über-villain of *The Underwater Menace* – owns a pet octopus will be a source of great mirth to our Time Team later on, but we're getting ahead of ourselves. It's a dank Saturday, and *DWM's* answer to the Royle family have taken their usual places on Peter's sofa. Put the kettle on, will you, our Clayton?

Last month, the TARDIS left Culloden with a new passenger – Jamie, who seems singularly unimpressed by the experience, as Richard points out: "Once again, there's next-to-no reaction from the new companion to the TARDIS interior. Surely someone like Jamie would have put it down to magic or something?" Peter laughs: "I like the way Ben gleefully tells Jamie that he's 'leaving his home forever'. How insensitive!"

This is Episode 1 of *The Underwater Menace*, and we'll be on audio-only for all but Episode 3. Telesnaps and a magnifying glass are passed back and forth along the group each time one of them spots an extra in an entertaining new hat.

The TARDIS has landed on a rocky beach, and Clayton is already expressing dismay. "I hate it," he says, "when characters we've come to know and love suddenly throw all caution and sense to the wind and start behaving as if they know they're in Doctor Who. They decide to explore dangerous places for no

reason at all and do their damndest to be captured within five minutes. Why?"

There's a feeling of *The Keys of Marinus* as the TARDIS crew are attacked one-by-one, only to find themselves imprisoned together in a small room. They then descend deep into the bowels of the Earth, are gassed to insensibility, wake up again, practice different foreign languages on a mute stranger ("They've never felt the need to do that before," says Richard. "Not even in France"), before finally being served a fish supper. "Are they making this up as they go along?" wonders Jac.

"Troughton's Doctor is still a real weirdo, isn't he?" ruminates Clay. "His eulogy over a plate of plankton is just the wrong side of OTT. 'I've only ever seen him this excited about hats,' says Polly. It's nice that someone else has noticed!"

Before even the table is cleared, our heroes are readied for sacrifice to a goddess called Amdo by means of a small pond of deadly stock-footage. But when Doctor Who hears that one Professor Zaroff is nearby, he sends him a note. Zaroff – a very model of bug-eyed Germanic dementia who ends every

sentence with, 'Hahahaha, yes?' – stops the ceremony and informs us that this crazy world is actually the not-so-lost kingdom of Atlantis. He'll give the Doctor the ten-cent tour, but if he causes trouble then he's lunch for Zaroff's unseen octopus. Hahaha, yes.

Polly, meanwhile, is carted off to meet scientist Damon – who plans to give our girl some gills, allowing her to become the world's first trilingual undersea secretary. Proving that lungs better serve her purposes, Polly screams us into the closing credits.

It's a lot to take in, but Jac is cautiously optimistic. "There's loads of good ideas here," she ventures. "An underwater civilisation, the threat of being mutated into another creature, but it's just . . . slow. Very, very slow."

Polly is rescued and sits out the rest of the episode in a tunnel; Ben and Jamie join a mining party and, well, faff around in tunnels for 25 minutes. No-one cares – all eyes are on the Doctor and Zaroff. "What a refreshing change," says Peter, "to have a villain who is not malicious or evil, but just plain barmy!"

Hahaha, yes. Zaroff's plan to raise Atlantis from beneath the sea involves dropping a whole ocean into the core of the Earth. This, as the Doctor demonstrates with an exploding pot in good GCSE Physics style, will crack open the Earth's crust – which is a Bad Thing. "Zaroff's plans are not only bonkers," gasps Clay, "but utterly pointless. He's mad – so he wants to destroy the world. And that's it! Never mind, because Joseph Furst's mind-bogglingly insane performance finally gives Troughton an opportunity to be sober and thoughtful and properly Doctor-ish next to him."

CLICHÉ COUNTERS

Deaths on screen so far 00185

One or more regulars rendered unconscious 00044

One or more regulars incarcerated 00057

After failing to convince Atlantean leader Thous that Zaroff is as mad as a mooncalf – even with the help of nice priest Ramo – the Doctor is readied for sacrifice (again) at the start of Episode 3. Luckily, the Doctor and Ramo are saved by Polly – who passes herself off as the Voice of the Atlanteans' god, Amdo. "Polly's getting very good at fooling simple people into thinking she's supernatural, isn't she?" chuckles Jac. "I suppose once you hit on a plan that works it makes sense to keep using it."

Reunited, the Doctor and co plot to kidnap Zaroff and incite the Fish People to rebel. Happily, no-one's worked out how to store food on Atlantis, so if the aquatic farmers go on strike, then the city will starve. "If Zaroff is such a great scientist," ponders Clay, "you wonder why he can't invent a fridge?"

A long sojourn in the styrofoam undersea world of the Fish People shows us how the blockade of a vital raw material by the oppressed masses can bring a kingdom to a standstill. We're given about three minutes of swimming about in which to ponder the sudden pertinence of this political message.

"This underwater scene actually works quite well," says Richard, "even if it is too long. Look at all the little details the director has included – moving weed, bubbles in the background."

Elsewhere, Zaroff is indeed kidnapped, but the spit-spraying loon escapes within minutes. "No, no, no!" shouts Clay at the telly. "Surely nobody would be taken in by Zaroff's fainting ruse? That level of stupidity is really unforgivable. The twitching of the spear after Zaroff stabs it into Remo's body, on the other hand, is shocking for entirely different reasons."

It's less 'Who's on first?' than 'What's Furst on?' as we

Back in the TARDIS, the Doctor claims to be able to control his ship perfectly. And without a pause for breath, he whisks his friends off to Mars...

... but lands on the Moon, of course, for Episode 1 of *The Moonbase*. Donning spacesuits, the Doctor and friends are soon off for some eighth-G monkey business. Alas, Jamie brains himself on a rock before his friends arrive at the titular base, but they're still made surprisingly welcome. "Appalling security!" chuckles Peter. "It's worse than the Snowcap base – no guards and no apparent defences!"

We meet the homely Chief Hobson and his international crew, who run the Gravitron, a large radio-telescope style device which controls all the world's weather. "Oh look," says Jac sarcastically. "Another multi-cultural, multi-racial but entirely male future. How nice."

Hobson's team are dropping like flies from a mysterious illness, and something is listening in on base communications. "Now this is good!" says an impressed Clay. "This is actually sinister. Just seeing a vague dark shape watching and listening to everything that's happening on the moonbase. Oooh!"

The episode reaches a climax as a big PVC man with a neatly-plumbed head menaces a delirious Jamie in sickbay. Is that really what we think it is? "Gosh,"

now standing. "What a silly cliffhanger!" tuts Jac. "The Cybermen have been popping into the base at will, roaming about a bit and poisoning the sugar, but they choose to sneak into the always-populated sickbay and hide under a sheet. Why? WHY?"

Episode 3, and audio again. Which is a bit of a problem when we discover that these new pumped-up Air Max Cybermen have new voices, too. They sound like wasps trapped in a clarinet. "Oh dear," says Clayton. "They don't have the unintentionally comic sound of the originals, but these Cyber-voices are almost incomprehensible. 'Nyooawillaremaainnahheerre-a.' Eh?"

"The Cybermen recognise the Doctor, I see," observes Peter. "But how? Have they seen him in this body before?" "Maybe they meet Troughton in another story. Do you think we'll see it?" teases Jac. But everyone's a little upset that the Doctor doesn't seem to care where these Cybermen come from. (And there's no mention of 'Telos', whatever the novelisation may say!)

As the Cybermen use the Gravitron to destroy the Earth with appalling weather, Richard is pleased with the way Polly shakes a mixture of solvents into a weapon against the monsters: "It's good that we finally get to see companions using their intelligence to work around problems without the help of the Doctor." Polly's cocktail is so effective that only the Cybermen's suits are left behind. Amusingly, the telesnaps make it look like they've simply stripped naked and legged it!

But hordes of the blighters are massing outside for another attack on the base during Episode 4. Jac summarises what happens next: "Nothing happens. Well, nothing that we see. This seems to be the tale of

the moonbase crew, who occasionally look out of the window and describe what the Cybermen are doing. We don't see any of the threat to Earth – people just talk about it for a bit, then run on with meaningless technobabble and expect us to find it dramatic."

There is, it must be said, a terrible cop-out ending: the Doctor decides to point the Gravitron at the Cybermen and, in a flash, they're all lifted gaily into space. "That can't be it!" chunters an appalled Peter. "What about the men under Cyber-control? What's happened on Earth? What if the Cybermen try again?"

With neither story having scored an overall hit today, the atmosphere in Peter's lounge is thick with disappointment. Even as a giant claw waves across the TARDIS scanner, Jac is on her way to the kitchen.

"Look, Jac!" shouts Peter. "You're missing the cliffhanger!"

"I don't care," she replies. "I want Hartnell back!"

"But Troughton's already here," says Clayton. "And nuzzink in ze vurld can schtop him now!"

Close up on terrified Jac. Crash in closing theme. Hahaha, yes. **DWM**

AND YOU SAID . . .



THE UNDERWATER MENACE Episode 3

"Absolutely bloody dreadful. Quite possibly the only episode saved from junking at the Archives which should be taken out and burned anyway. Everything about it is stupid. The writing is stupid. The direction is stupid – especially the Fish People scenes, which actually define stupidity" *Rob Shearman, London*

THE MOONBASE Episode 1

"Some of the story's concepts – like a weather control centre on the Moon, able to deflect hurricanes from the coast of America – were far-sighted and sure to occur some time in the future. Millions would be spent on realising such ideas in Hollywood today" *Robin Calvert*

Episode 2

"Patrick Troughton is at his best in this episode, from deadly serious ('There are some corners of the universe') to out-and-out comic (the look on his face as Benoit has a go at him in French is just superb!)" *Steve Hardy, Dorset*

"Those staring, black-veined Cyber-controlled crew members are horrible! In fact they're far more scary than the Cybermen" *Karen Tayler, Cambs*

Episode 3

"The Cybermen's clinical disregard for revenge is quite wonderful, but then they start dishing out insults to the 'stupid Earth brains' which undermines them rather" *Toby Lindsay, Staffs*

In *DWM* 301, the Team will be bending their ears in the direction of *The Macra Terror* and the first four instalments of *The Faceless Ones* – so if you're following the whole of the series in tandem and want your comments to be heard, mark them 'Time Team' and send them to us via the addresses on page six no later than 10 January 2001

'These Cybermen are totally incomprehensible! "Nyooawilla-remainnaheere-a." Eh?!?' Clay

reach the cliffhanger and the joyous lunacy of Zaroff's "Nuzzink in ze vurld can schtop me now!"

"Clichéd?" ponders Peter. "Yes. Over the top? Absolutely. But it sounds so utterly right!" "Hmm," murmurs a sceptical Richard. "I'm not so sure about that! The retake for the start of Episode 4 is much more understated."

With Zaroff ready to destroy the world, the Doctor plots to overload his reactor, causing much of Atlantis to flood. "The Doctor's solution is a little drastic!" says Peter. "Why not just incarcerate Zaroff?"

With, no doubt, an appalling casualty rate, the Doctor puts his plan in action. One last thing leaves a sour taste: "I can't help feeling that Zaroff drowning in such a graphic way is an entirely unsuitable way to end such a brainless runaround," sighs Clayton. "He should have been eaten by his octopus – something more apt for a comedy villain."



says Richard, squinting at the telesnaps. "The design of the Cybermen has changed so radically that you wonder how many people recognised them."

We return to video for Episode 2. "This is brilliant stuff from Troughton," says Clay, "where the Doctor rails against the evils of the Universe. He seems more and more in command as the weeks progress." "I'm beginning to like him now," says Jac, almost begrudgingly. "The story's worth it for the 'terrible things' speech alone – it really cements the idea of Doctor as moral hero that has been building since *The Smugglers*."

"But combined with a touch of the past," adds Peter. "The Doctor very like his original self here, too – an observer, hovering in the background whilst deducing what's going on."

One deduction is that there's a Cybermen hiding in the base, perhaps in the very sickbay in which the Doctor is



Blaze of glory

David J Howe continues the saga of the Target novelisations. It's 1984: with nearly 100 titles in print, it's time to go back to the future...

Come the end of 1983, WH Allen's range of Doctor Who novelisations was doing great business – both in Britain and, following a deal with distributors Lyle Stuart, the USA.

Editor Christine Donougher eventually moved on. Her replacement was Nigel Robinson. Today, Robinson is a prolific and respected author of young adult fiction, his books including two novels for Virgin Publishing's 1990s range of original Doctor Who fiction. Prior to joining WH Allen, Robinson had written *The Doctor Who Quiz Book* for the Target imprint, and was a self-proclaimed fan of the series. "Christine was officially in charge of the Doctor Who books at the time," recalls Robinson. "I don't think it's a secret that she couldn't stand working as Doctor Who editor. She didn't have much time for the books, she didn't have much time for the fans, and she was looking for a way out. I think she saw me as a godsend..."

"Looking back on it now, I think I was invited in to take over from Christine, although I wasn't told so at the time. I was just asked to be a junior editor, but about four weeks after I joined WH Allen I was handed the Target editorship, which effectively meant the Doctor Who books as they comprised at the time around 75% of Target's output."

"Doctor Who was seen by the publishers as one of two big moneymakers. The other was WH Allen's series of erotic books. Without the erotica and Doctor Who, WH Allen would not have survived for as long as it did. It was a real money-spinner and yet it was regarded as something which was always there and which was always going to be making money. So they just let it carry on without giving it any thought or direction."

"I fought for more PR for the range, and we organised a big promotion at the Edinburgh Festival with author Terrance Dicks... The Doctor Who Appreciation Society's annual convention was in Brighton in 1985 and that was the very first convention that Target/WH Allen had a stall. When you consider that the show and the books had been

very, very big since the late 70s, it took a long time for that to happen. I think the Doctor Who Target books were under-rated and taken for granted an awful lot."

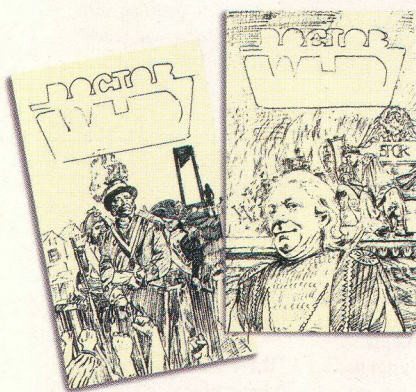
A push to novelise older stories had been started by Donougher, who had commissioned versions of *The Aztecs*, *The Enemy of the World*, *The Dominators* and *Inferno*; according to Robinson, this had been suggested by Doctor Who's TV producer, John Nathan-Turner, as a means of keeping the publishing programme going. Robinson continued Donougher's initiative, overseeing adaptations of a great many of the older stories outstanding.

Robinson remembers that attracting new writers to the range was not a problem. "Doctor Who to a great extent looked after itself. New shows would be on television each year and as a matter of course we would contact the original scriptwriters about the books. By that time Doctor Who as a whole was making big money, especially from the States, so people were keen to do it."

The BBC was making a lot of money out of the books, but WH Allen was making even more – net takings for 1983 have been estimated to be around £1.4 million. Regular author Terrance Dicks is happy to admit that a fair bit of money came his way, and remembers the mid-1980s with fondness – and some degree of pain. By this time over half of the 82 titles published had his name on: "Around that time it was raining money on me," he smiles. "I thought this was very nice. The problem was that this money was rolling in and I was cheerfully spending it and also I was going off to America once a month to conventions. They always paid for your air ticket and accommodation but in time they started to pay fees as well when they became more commercial, and so you'd get a few hundred or maybe even a few thousand pounds on top of a free holiday in America. I was living the life of Riley, really. I even took the family out to Fort Lauderdale to a big convention there, and also to Chicago one year."

"What I had not taken into account, and this is a classic trap that many freelancers get into, was that this money had to have tax paid on it and, of course, tax demands arrive a year or 18 months later. So there came a time when the money coming in from the Doctor Who books was declining as I was writing less of them, and the sales were starting to tail off a little, but the tax bills were still going up. I was very nearly ruined by this, and I had a very tight time for a couple of years as I tried to juggle the accounts. It happens to freelancers all the time – it just didn't occur to me to keep money back for the taxman."

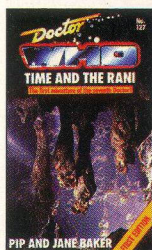
The TV stories novelised during 1984 were: *Mawdryn Undead* (by Peter Grimwade), *Kinda* (Terrance Dicks),



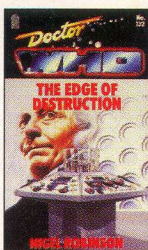
Tony Masero's pencil sketches of the covers to *The Reign of Terror* (left) and *The Romans* (right)

Those Target book covers in full...

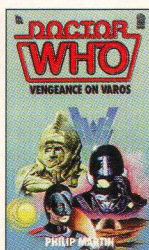
Month by month, this handy visual guide will help bring the Target range to life! Only original editions and reprints with new jacket illustrations are shown, with month of publication, original price, (w)riter and (a)rtist. This issue: May 1988 to August 1991.



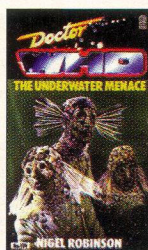
Doctor Who: Time and the Rani
5/88 £1.99
w Pip and Jane Baker
a photographic



Doctor Who: The Edge of Destruction
5/88 £1.99
w Nigel Robinson
a Alistair Pearson



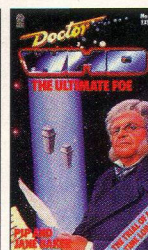
Doctor Who: Vengeance on Varos
6/88 £1.99
w Philip Martin
a David McAllister



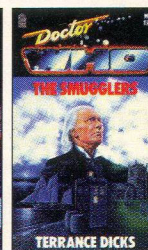
Doctor Who: The Underwater Menace
7/88 £1.99
w Nigel Robinson
a Alistair Pearson



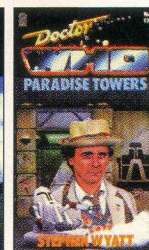
Doctor Who: The Wheel in Space
8/88 £1.99
w Terrance Dicks
a Ian Burgess



Doctor Who: The Ultimate Foe
9/88 £1.99
w Pip and Jane Baker
a Alistair Pearson



Doctor Who: The Smugglers
11/88 £1.99
w Terrance Dicks
a Alistair Pearson



Doctor Who: Paradise Towers
12/88 £1.99
w Stephen Wyatt
a Alistair Pearson



Doctor Who: Delta and the Bannermen
1/89 £1.99
w Malcolm Kohll
a Alistair Pearson

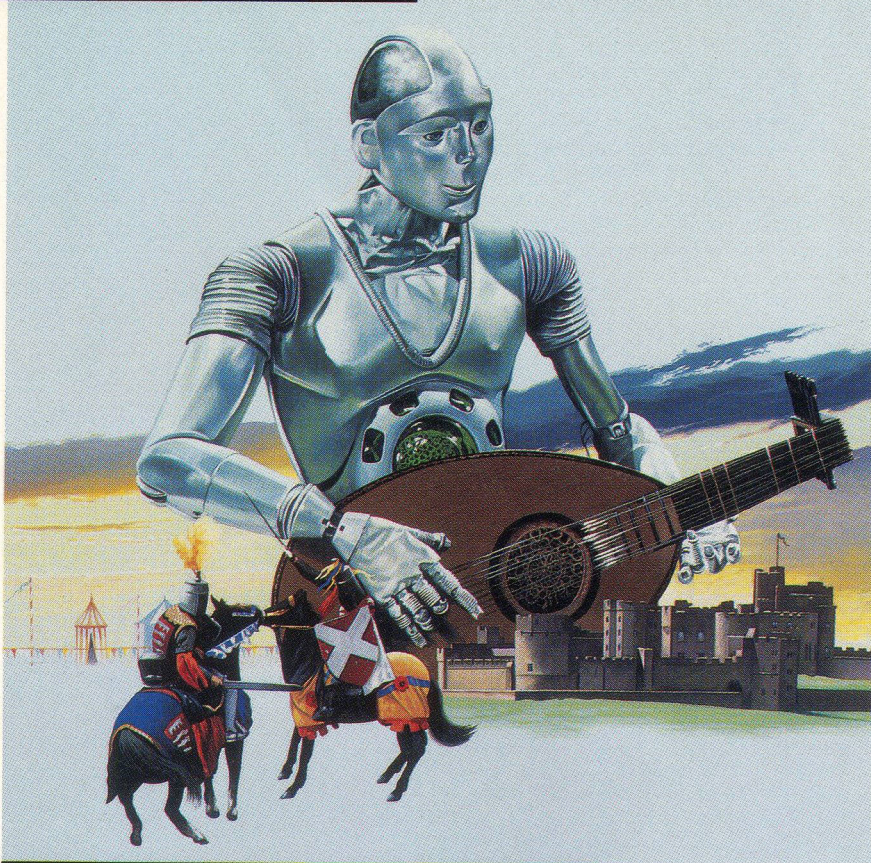
Snakedance (Terrance Dicks), *Enlightenment* (Barbara Clegg), *The Dominators* (Ian Marter), *Warriors of the Deep* (Terrance Dicks), *The Aztecs* (John Lucarotti), *Inferno* (Terrance Dicks), *The Highlanders* (Gerry Davis) and *Frontios* (Christopher H Bidmead). Generally, the fan press was much kinder to the titles than in previous years. Dicks' work, long the subject of both bouquets and brickbats, was enjoyed by members of the *Doctor Who* Appreciation Society (DWAS), but the reception given the other authors' books was mixed. Barbara Clegg's *Doctor Who: Enlightenment* received much praise, Darren Short remarking that: "A lot of care and indeed affection seems to have gone into this book." Ian Marter's *Doctor Who: The Dominators* was not overly applauded, however – and not simply because with this title the cover price rose from £1.35 to £1.50. "The book is passable, I suppose, but isn't Ian Marter overrated?" asked Gareth Lonnán.

1984 saw the first WH Allen 'Bonanza Competition' being run, in which the lucky top prize winner could get their hands on a copy of a leather-bound edition of Peter Haining's non-fiction chronology *Doctor Who: The Key To Time*, plus lunch with Terrance Dicks. To enter, you had to answer ten questions about the show, and explain which of the Doctor's companions you would most like to be in not more than 20 words. The following year another contest was run, in which entrants had to complete a short *Doctor Who* story in less than 300 words; the first prize was a trip to the *Doctor Who* studios, lunch with the Doctor, a video and ten signed *Doctor Who* novels.

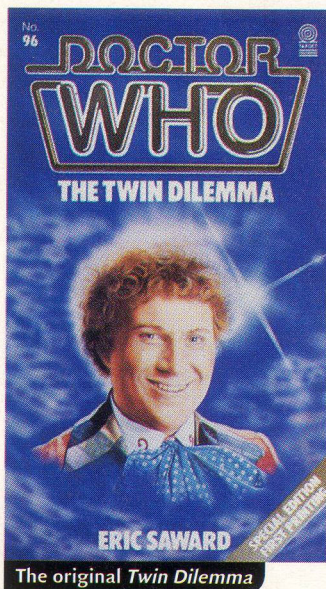
With *Doctor Who* and *the Visitation*, WH Allen began to use photographs on the covers of the books rather than

artwork. Unfortunately, this resulted in certain artistes demanding payment for the use of their image, at which point the publishers switched back to using artwork. Actress Janet Fielding, who played the Doctor's companion Tegan in the show, complained to Equity, the actors' union, asking why actors were not paid for artwork using their likenesses. Equity took this up with the BBC – which decreed in October 1984 that clearance was indeed needed to use the likeness of any actor featured on cover artwork; furthermore, if the artwork had been copied from a photograph, clearance was also required from the owner of the copyright in the image. This decision formed a part of the BBC's contract with all its licencees. (The BBC later clarified its guidelines over the use of artwork, determining that the copyright clearance aspect was more of a courtesy to the artistes involved than a legal requirement.) From here on, artistes who refused permission, or who would not accept WH Allen's standard fee, did not feature on book jackets. In one case, the agent of Sixth Doctor Colin Baker asked the publishers what the





Knight moves: David McAllister's striking *King's Demons* jacket



payment would be – but WH Allen immediately assumed that the payment it was offering would not be sufficient . . . and decided not to use Baker's image at all, without even responding to his agent. This is somewhat ironic as, according to Baker, his agent was simply asking out of interest, and would most likely have accepted the standard fee. Unfortunately this decision meant that an already-completed Andrew Skilleter cover for *Doctor Who: The Twin Dilemma* – the first Sixth Doctor story, and the first to be novelised – was scrapped and a replacement commissioned. Robinson claims: "The new cover for *The Twin Dilemma* was Bob Tanner's decision . . . I never got to see the correspondence about the cover. But I do know that Bob insisted that rather than paying any more money to use the cover we already had, we got another cover done. It was a matter of principle to him and Bob was ultimately in charge. He had the final say."

"A similar thing happened with *The Mark Of The Rani*. Kate O'Mara wanted some money, but Bob said, 'No' – so the image on the cover was painted by Andrew Skilleter so that it was not Kate O'Mara, it was an old crone."

The publishing schedule for 1985 kicked off with a small treat for the fans as the standard length of the books was upped from around 120 pages to approaching 140 with, for once, no matching increase in cover price. Novelised throughout the year were: *Planet of Fire* (by Peter Grimwade), *The Caves of Androzani* (Terrance Dicks), *Marco Polo* (John Lucarotti), *The Awakening* (Eric Pringle), *The*

Mind of Evil (Terrance Dicks), *The Myth Makers* (Donald Cotton), *The Invasion* (Ian Marter), *The Krotons* (Terrance Dicks) and *The Two Doctors* (Robert Holmes). The novels were broadly praised in *Celestial Toyroom*: Gordon Roxburgh was enthusiastic about *Doctor Who: The Awakening* ("Eric Pringle is very descriptive in his writing, and succeeds very well in capturing each character's feelings in the situation"); and Dominic May was impressed by the rooth Target adaptation, *Doctor Who: The Two Doctors*, Robert Holmes' first contribution to the range ("Holmes has produced a novel that once you pick up, you never want to put down. Sometimes he writes with the conciseness of Terrance Dicks and the gore of Ian Marter, but what shines through above all is his own sense of humour and bawdiness").

With a foil-embossed logo, the cover price for *Doctor Who: The Two Doctors* was increased by 25p to £1.75, but dropped back to £1.60 for subsequent books. *Doctor Who: The Myth Makers* and *Doctor Who: Marco Polo* had the honour of receiving the highest first edition print run for any of the range, with 65,000 copies printed of each (both Tanner and Robinson recall that *The Two Doctors* had a first edition of 100,000 copies, but records indicate that only 60,000 first editions were printed. These sold out instantly and a second edition was produced immediately, the print run for which is unknown).

Novelisations were now being published at the rate of around nine or ten a year – and Robinson realised that before long, every televised story would be in print. He therefore approached the BBC on 18 October 1985 about the possibility of commissioning original *Doctor Who* novels. John Nathan-Turner replied that he was not happy to consider this at the time, and suggested deferring the decision to January 1987. Undeterred, Robinson started up a range of original fiction anyway. "I'd already suggested launching a series akin to the later *Virgin Missing Adventures*, which had been vetoed by the BBC for various reasons, when I started a series of 'Companions' books with the Turlough, Harry and K9 books."

These three titles were published in 1986 under the banner of *The Companions of Doctor Who*. Turlough and the *Earthlink Dilemma* was written by Tony Attwood; Mark Strickson, the actor who played Turlough on television, was credited with "character guidance". *Harry Sullivan's War* (originally titled *Harry Sullivan and the War of Nerves*) was written by Ian Marter, who played Harry on television. *K9 and Company* was a novelisation by Terence Dudley of his script for the K9 Christmas special of 1981. Like any non-*Doctor Who* novelisation, these had to be separately agreed and licenced by the BBC.

"Sales of these weren't phenomenal compared with the novelisations, but they were respectable and they made a profit," muses Robinson. "The plug was pulled on them all the same. A great shame, really, as Janet Fielding had approached me and we had a chat about it mid-1986. She was genuinely interested in the idea and was going to submit a proposal for a Tegan book but ultimately never did. Ian Marter was going to pen a sequel to *Harry Sullivan's War* and Sarah Jane Smith, Victoria, Jamie and UNIT books were all on the cards."

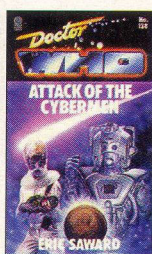
Managing Director Bob Tanner remembers that the



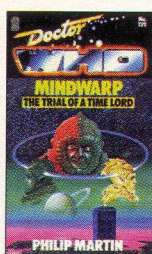
Doctor Who: The War Machines
2/89 £1.99
w Ian Stewart Black
a Alistair Pearson/Graeme Wey



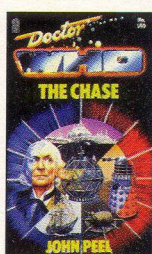
Doctor Who: Dragonfire
3/89 £1.99
w Ian Briggs
a Alistair Pearson



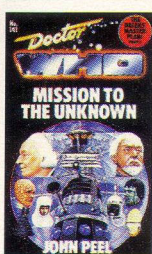
Doctor Who: Attack of the Cybermen
4/89 £1.99
w Eric Seward
a Colin Howard



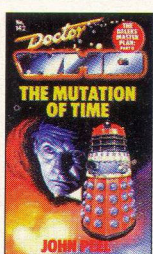
Doctor Who: Mindwarp
6/89 £1.99
w Philip Martin
a Alistair Pearson



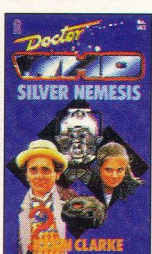
Doctor Who: The Chase
7/89 £1.99
w John Peel
a Alistair Pearson



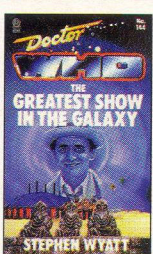
Doctor Who: Mission to the Unknown
9/89 £1.99
w John Peel
a Alistair Pearson



Doctor Who: The Mutation of Time
10/89 £1.99
w John Peel
a Alistair Pearson



Doctor Who: Silver Nemeses
11/89 £1.99
w Kevin Clark
a Alistair Pearson



Doctor Who: The Greatest Show in the Galaxy
12/89 £1.99
w Stephen Wyatt
a Alistair Pearson

push to do original novels was very strong. "We were running out of stories and we didn't know what to do. We started to go back to earlier ones and then ran out of those. When Nigel Robinson came in we were getting so short that we proposed to John Nathan-Turner making up our own stories, which we'd never done before, and we then took one or two characters and made books around them. It was Nigel's project and he was very skilful at it.

"It was built into WH Allen's budget that we had to have a new Doctor Who book each month, and we had to meet our royalty and licence payments to the BBC as well, so it was very important we kept the books coming."

Robinson has specific memories of some titles. "I was very pleased with *Inferno*, which was, I thought, Terrance at his very best. That was commissioned by Christine, but I edited it. *Fury From the Deep* was also one of my favourites. Again, I didn't commission it, but I received the manuscript... It was very long and I tried to cut it, and worked with the writer, Victor Pemberton, on it for quite a long time. In the end we decided that we couldn't cut it, so we decided to release it as a bumper volume at £1.95 and I think it was worth it.

"I read all the reviews in the fan magazines and I did take notice of them. When certain books are reviewed badly it can hurt... The fans seemed to dislike Donald Cotton's *The Romans*. It was my idea to get Donald to do that – a Dennis Spooner script – and I have to admit it didn't work out how I thought it would work out, but nev-

own publishing company, Who Dares, peaked with the publication of Doctor Who posters, artcards, bookmarks, two major books and the first of the art-based Doctor Who calendars. All this and my commissioned illustrative work which included the delivery of seven Target covers! I think it's fair to say that there was a resentment from WH Allen about Who Dares and I recall I was a long time delivering what must have been the Mark of the Rani cover. Mike made it clear, probably justifiably, that he was very unhappy. I cannot recall the exact way the break came about but he didn't ask me to do any more covers and I didn't chase any more work. I didn't talk to Mike again for many years until out of the blue he rang me from Virgin where he continued working briefly, as friendly as ever. I've even talked to him recently."

Skilleter continued with his freelance work and Who Dares, which was eventually wound up in 1989; his more recent work includes writing and illustrating a 1997 retelling of *Ivanhoe*. "New digital art technology had decimated traditional illustration as we knew it. The craftsmanship side of cover illustration is now dead – one can no longer tell what is hand or digitally rendered so the integrity has gone... the only thing that matters now is the final cover image. For myself I'm trying to bend my traditional techniques, particularly the airbrush, to match digital imagery, but I see my longer-term future developing illustrated and written properties for the children's areas." In 1996, Skilleter started working for Brenda Gardner at Piccadilly Press, providing cover paintings for

'The criticism of *The Celestial Toymaker* was totally justified. I felt very let down'

ertheless it was a great fun novel. I can't see what there was not to like. However, I thought the criticism *The Celestial Toymaker* received was totally justified. I was immensely disappointed with that book. I felt very let down by Gerry Davis as he was badgering me to let him do it, which I did, and in the end I imagine it was solely written by [credited co-writer] Alison Bingham rather than by him. 'Alison Bingham' was a pseudonym for Alison Beynon, an American science fiction author.

1986 saw the following stories adapted: *The Gunfighters* (by Donald Cotton), *The Time Monster* (Terrance Dicks), *The Twin Dilemma* (Eric Saward), *Galaxy Four* (William Emms), *Timelash* (Glen McCoy), *The Mark of the Rani* (Pip and Jane Baker), *The King's Demons* (Terence Dudley), *The Savages* (Ian Stuart Black), *Fury from the Deep* (Victor Pemberton), *The Celestial Toymaker* (Gerry Davis and Alison Bingham) and *The Seeds of Death* (Terrance Dicks). Keith Topping was particularly taken with Doctor Who: *Fury from the Deep* in *New Whovical Express*: "Pemberton has a wonderfully vivid storytelling technique which uses highly visual, graphically haunting and utterly appealing lines of prose to interweave with his excellent dialogue... a quite remarkable book and an utterly fascinating story."

Doctor Who: *Mark of the Rani* marked cover artist Andrew Skilleter's last contribution to the Target novelisation range. "Things had become strained with Mike Brett, WH Allen's art director," Skilleter recalls. "and in 1985 my



Clowning around: *The Celestial Toymaker*

a young adult paranormal series called *The Unexplained*, written by Terrance Dicks. "It's strange," he laughs. "After all this time, and I'm painting covers for the same author and editor as when I started in 1979!"

Replacing Skilleter as Target's regular Doctor Who artists were David McAllister and Tony Masero, who handled the bulk of the covers. "My first contact with the Doctor Who covers was through a Mike Brett commission at WH Allen," recalls Tony Masero, now living in Portugal both working as an illustrator and running his own website (www.tonymasero.com). "I was already an established illustrator at the time, having moved over from an career

Keys to the World

Dave Owen continues his re-reading of the Target books in order...

With releases again consistently outnumbering new television stories, by 1984 the Target range was forced to turn its attentions to the series' very beginnings. This resulted in an overdue return to purely historical stories, set in Earth's past and involving no science fantasy elements other than the presence of the TARDIS and its occupants. The resulting books are among the range's finest; frequently penned by the original teleplay's author, rich with dialogue and introspection, they are much more fun, frankly, than *The Space Invaders* or *The Sensorites*.

John Lucarotti's *Doctor Who: The Aztecs* reads as though it were compressed down to fit the maximum word count; conversations and actions are often reported rather than depicted, giving a believable sense of veracity. Here, the storyteller is recording what he thinks is important. It's a definitive historical story, depicting an ancient civilization in an educational way and taking place on the brink of a decisive event (the arrival of Cortez and destruction of the Aztec civilisation). Requiring almost no embellishments, so compelling is its setting, *The Aztecs* actually inspired me to immediately visit the Mexican gallery at the British Museum.

A similar compression benefits *Doctor Who: Marco Polo*, a less-focused teleplay to begin with. By accelerating the story (the book can be read in less than half the time it would take to watch the serial) Lucarotti de-emphasises the desperate situation for the travellers (they want to leave, but cannot) and instead pushes less central elements to the fore.

Doctor Who: The Massacre differs in tone and style from Lucarotti's other



Doctor Who: Planet of Giants 1/90 £1.99 w Terrance Dicks a Alistair Pearson	Doctor Who: The War Games 2/90 £2.50 w Malcolm Hulke a Alistair Pearson	Doctor Who: An Unearthly Child 2/90 £2.50 w Terrance Dicks a Alistair Pearson	Doctor Who: The Happiness Patrol 2/90 £2.50 w Graeme Curry a Alistair Pearson	Doctor Who: The Space Pirates 3/90 £2.50 w Terrance Dicks a Tony Clark	Doctor Who: Remembrance of the Daleks 6/90 £2.50 w Ben Aaronovitch a Alistair Pearson	Doctor Who: The Dalek Invasion of Earth 8/90 £2.50 w Terrance Dicks a Alistair Pearson	Doctor Who: The Mind Robber 8/90 £2.50 w Peter Ling a Alistair Pearson	Doctor Who: Ghost Light 9/90 £2.50 w Marc Platt a Alistair Pearson
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HISTORY REPEATING

books, both superficially (it is parenthesised by scenes of the Doctor justifying his actions in 16th century Paris to the Time Lords), and fundamentally. The author takes the opportunity to completely rewrite the story as he would have liked to have done it originally, based on fresh research and maintaining the Doctor's presence throughout (on screen, he was absent for much of the story).

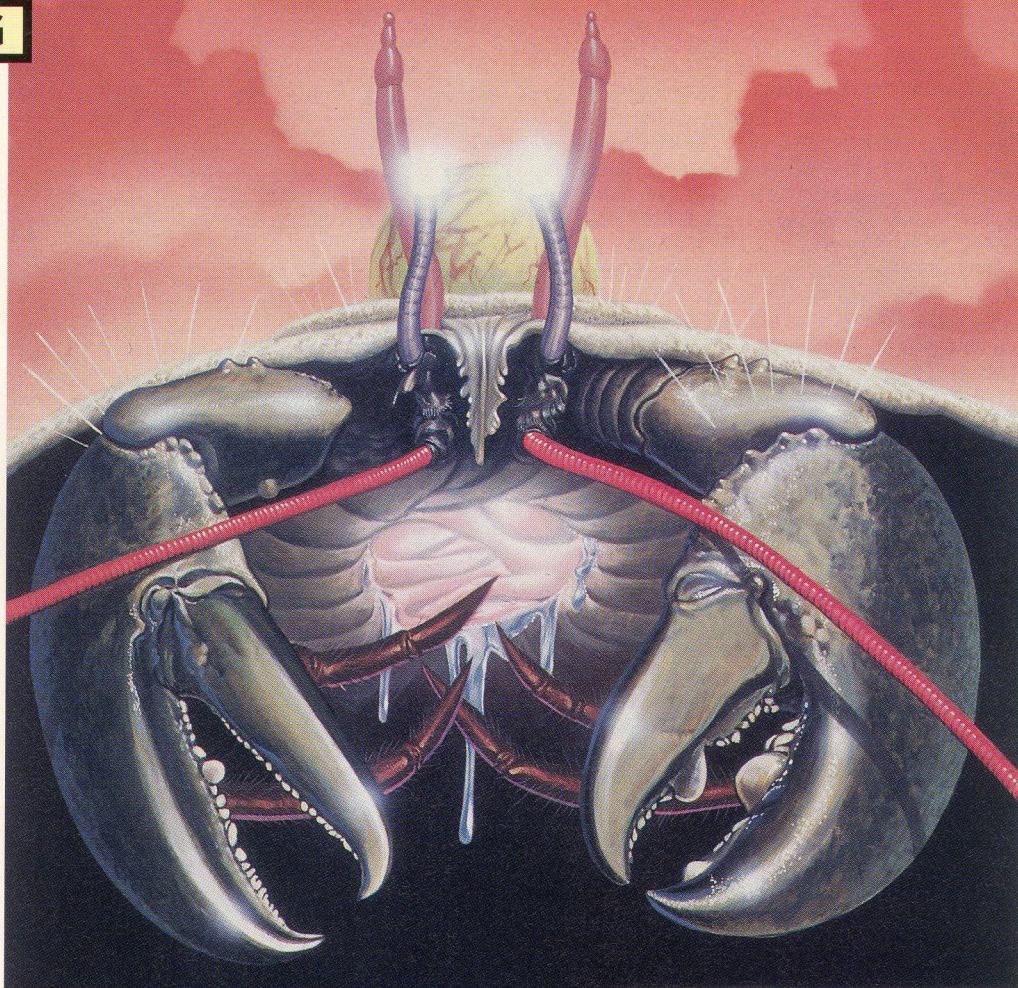
Perhaps the least successful of these historical books is Gerry Davis' *Doctor Who: The Highlanders*. Rather than taking place just before a great event, it is set in the aftermath of the Battle of Culloden, and is more about an individual – corrupt solicitor Grey – than the wider social setting. Here, its rigid adherence to the televised version is a mistake; the comic scenes in which Polly and Kirsty run rings around chinless Lieutenant Ffinch deserve more prominence, and the false climax as the prisoners escape from the bad ship *Annabelle* renders the remainder superfluous.

With *The Myth Makers*, Donald Cotton produced the funniest *Doctor Who* book thus far. His teleplay had been laden with puns, but by employing a first-person narrator – Homer, no less! – Cotton pulls out all the stops. This book simply begs to be read aloud, and the cumulative hilarity which ensues from Homer's observations of the Doctor and desperate explanations of where he would have to have been to actually witness the events described is matched only by the love of the English language which Cotton displays.

He repeated the trick a few months later in *Doctor Who: The Gunfighters*, using not one but two narrators; the elderly Doc Holliday recounts the events in Tombstone to one Ned Buntline, replete with frontier-town idiom throughout. Cotton takes the opportunity to fix the

televised story's major weakness, story progression crowding out comedy, by having his narrators continue to make witty asides when the action they are describing is in fact rather grim and bloody.

Cotton's finest hour, however, comes not in a novelisation of his own work, but instead in his adaptation of Dennis Spooner's *The Romans*. Presented as a



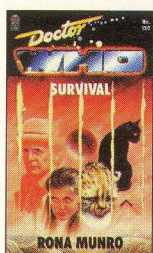
A real crab clawed its way onto the cover of *The Macra Terror* . . .

as a graphic designer in the early 70s." Like other artists, Masero remembers that the reference material supplied for the *Doctor Who* covers was limited. "We were given just the jacket blurb, together with copies of the *Doctor Who Magazine* – and, if you were lucky, the issues contained relevant pictures. The magazines were cheaply printed on coarse paper and with a heavy screen dot . . . There was a constant demand to make a silk purse out of a sow's ear. It was a depressing source of many inaccuracies. As I worked on the covers I built up a *Doctor Who* file of my own with pictures from *Radio Times* or wherever possible. Often there was no reference at all – as with *The Macra Terror*, which is why I simply painted a real crab!"

One cover had to be heavily reworked. "I believe *The Ambassadors of Death* was the first cover to use Jon Pertwee's face for some time, and the publishers were very concerned that the actor was kept happy as they presumably wanted to use him on subsequent covers. Being only a lowly illustrator the information that filtered down from on high was that Mr Pertwee was somewhat particular about his appearance and wanted his hair to be shown in all its snowy splendour. It was a bottom-lit portrait, so the hair was necessarily dark, but the man was insistent, so it was repainted . . . The result was not to my liking, losing much of its early drama."

Another cover which caused problems was *Doctor Who: The Romans*. "As the variety of demands on an illustrator's reference resources are enormous – Monday a frog on a lily pad for a computer company, Tuesday a *Woman's Own* historical romance set in China – a huge file of pictorial information is necessary. The total absence of any reference pictures for the cover of *The Romans* meant a trip to the filing cabinet and the result was based on a movie still from, if memory serves, *Quo Vadis* with Peter Ustinov as the crazed Nero. I particularly enjoy historical subjects and figure work so I was always pleased to do those titles that involved this sort of subject matter."

The Target imprint had originally been instigated as a wide and varied range of children's fiction and non-fiction. Over time, the *Doctor Who* books had grown to eclipse all the other titles – but they were not the only things published. By 1985, the backlist included tie-in novelisations to series like *The A-Team*, *Airwolf* and *Knight Rider*, titles related to films like *My Science Project* (one of several novelisations written by Ian Marter under the pseudonym 'Ian Don'), *Dune*, *Return to Oz* and others. "Target aimed to publish between four or five books a month," explains Robinson. "One was usually a *Doctor Who*, one was usually another TV tie-in because we had a



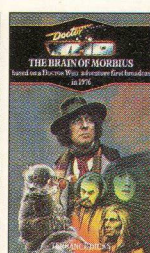
Doctor Who: Survival
10/90 £2.50
w Rona Munro
a Alistair Pearson



Doctor Who: The Curse of Fenric
11/90 £2.50
w Ian Briggs
a Alistair Pearson



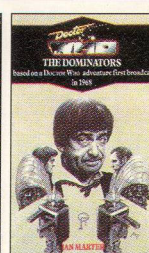
Doctor Who: The Web Planet
1/91 £2.50
w Bill Strutton
a Alistair Pearson



Doctor Who: The Brain of Morbius
1/91 £2.50
w Terrance Dicks
a Alistair Pearson



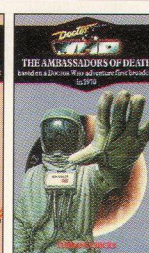
Doctor Who: The Five Doctors
2/91 £2.50
w Terrance Dicks
a Alistair Pearson



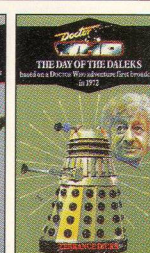
Doctor Who: The Dominators
2/91 £2.50
w Ian Marter
a Alistair Pearson



Doctor Who: The Auton Invasion
3/91 £2.50
w Terrance Dicks
a Alistair Pearson



Doctor Who: The Ambassadors of Death
3/91 £2.50
w Terrance Dicks
a Alistair Pearson



Doctor Who: The Day of the Daleks
4/91 £2.50
w Terrance Dicks
a Alistair Pearson

deal with MCA Television through which we got stuff like Knight Rider and The A-Team. We also did a 'classic' a month, which was my idea because they were cheap to do as there were no rights to pay... The other strand of publishing at that time was the original fiction. This included a series called The Starr Family Adventures which I was pleased with, but the publishers would not put any money behind them and they were not pushed or promoted.

"Morale was very low at WH Allen through 1986, as they kept cutting back. I finally left in April 1987 out of frustration, really, and went freelance. I commissioned myself to write The Sensorites and The Edge of Destruction, as I was building myself an income from royalties after I left. I actually went to Bob Tanner, quaking, to ask if I could do it, and he said: 'Of course you bloody well can, I'm surprised it's taken you so long to ask.' So he was all for it.

"There were lots of reasons why I wanted to move on, but it was basically that I felt I was bashing my head against a brick wall. In terms of Doctor Who, I didn't think it was being taken as seriously as it should be by the publishers, and I also thought that some of their decisions were somewhat cynical." Robinson joined Bantam Books as a consultant editor. "One of the first things I did there was to approach John Nathan-Turner to see if he was amenable to Bantam doing some original Doctor Who fiction. However, John said 'no', as he felt first refusal on that should go to Target.

"Bob was very protective of Doctor Who as a money-spinner. He also got very annoyed when people, as he saw

Eleven TV stories were adapted for Target during 1987: Black Orchid (by Terence Dudley), The Ark (Paul Erickson), The Mind Robber (Peter Ling), The Faceless Ones (Terrance Dicks), The Space Museum (Glyn Jones), The Sensorites (Nigel Robinson), The Reign of Terror (Ian Marter), The Romans (Donald Cotton), The Ambassadors of Death (Terrance Dicks), The Massacre (John Lucarotti) and The Macra Terror (Ian Stuart Black).

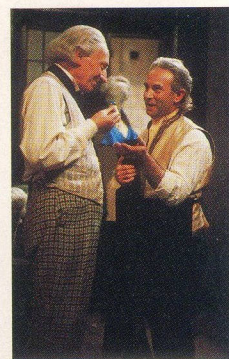
The novels penned by the stories' original scriptwriters were broadly praised. Wholook opined that Doctor Who: The Ark contained "much more action in the book than on screen and it is subsequently more enjoyable" – a view echoed by Ian K McLachlan in Celestial Toyroom: "Even if you have seen The Ark don't neglect its novelisation. It is much better than the TV serial." Nigel Robinson's Doctor Who: The Sensorites received a mixed reaction: "A total mish-mash of fifties pulp prose," claimed Wholook's Andrew Englefield; Julian Knott, writing in Celestial Toyroom, thought the book "irksome and irritating... virtually devoid of any intentional humour, surely a requisite for any Hartnell novel." The book which caused the most reaction, however, was Donald Cotton's re-working of The Romans. The feelings of many were summed up by Gillian Green in Celestial Toyroom: "Whatever this book was (entertaining, amusing and very silly), it wasn't a Doctor Who book."

When Robinson left in April 1987, editorship of the Target range passed to Sara Barnes for a short while; Tim Byrne then briefly handled affairs before the range was

series of journal entries and correspondences, the story is cumulatively told by almost all the players. The idea that Ian Chesterton might have had time to pen a letter to the headmaster of Coal Hill School while chained to a bench in a slave galley is so intrinsically funny that the absurdity of the idea doesn't matter. And how hysterical it is to see the Doctor continually nearly missing his companions in Rome – recording his genius in his own journal, and yet being regarded as an elderly loon by everyone else. Having already produced the funniest Doctor Who book to date, Cotton actually betters it here. The Romans' novelisation, if served by the right actors, would make a superbly funny radio comedy. Steal a copy if necessary.

As one would expect of a two-episode story told in 143 pages of dense type, Terence Dudley's Doctor Who: Black Orchid is very thoroughly written. Dudley decides against elaborating on-screen events, but by using a broad vocabulary in keeping with the formal setting, he makes this a diverting if redundant read.

The unmistakable physicality of Ian Marter's prose renders Doctor Who: The Reign of Terror far more vivid and memorable than its televised version. The



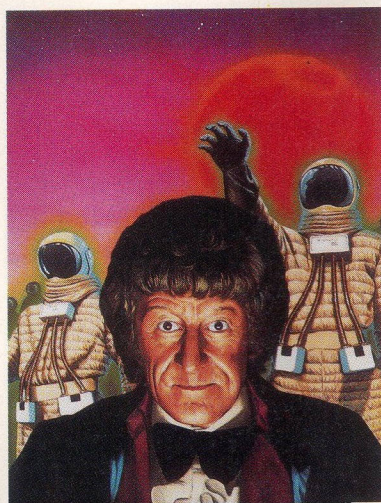
oppressive heat of 18th century France makes it a demanding setting, and with squalid imprisonment, sickness and misery for the Doctor's companions, Marter succeeds in lifting the story above the script's odd mixture of grimness, humour and too many escapes and recaptures, even for Doctor Who. Eschewing Time Lord gifts, or telepathic fields from a nearby parked TARDIS, Marter bravely has Ian, Barbara, Susan and the Doctor struggling to remember their French. This technique for avoiding Doctor Who's Tower of Babel works for this story – but is not nearly so much fun as characters in Doctor Who: The Romans uttering mottoes in italicised Latin, and then immediately repeating them in English. Rem tene; verba sequuntur, as Donald Cotton might have said.

'Mr Pertwee was particular about his appearance – so his hair was repainted!'

it, betrayed him. He got cross when he heard that I'd approached John Nathan-Turner at Bantam..."

"When I heard someone else was going to do a Doctor Who book I got very upset about it because we were the Doctor Who publishers," says Tanner firmly. "We were doing all the legwork and making the Doctor Who books a success all over the world. It was my love and I didn't want to share it with anyone."

At the end of 1986, with sales soaring, the BBC renewed WH Allen's licence for a further five years – but it was very apparent that there wasn't another five years of novelisations to be had. By the end of 1987 there were only a further 28 then-televised stories yet to be published – but Douglas Adams was unwilling to see his scripts (The Pirate Planet and City of Death) adapted and Dalek creator Terry Nation was holding fast to the remaining Dalek stories, leaving only 19 adventures available. Something would have to be done.



The original Ambassadors of Death

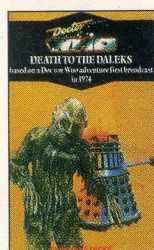
taken over by Jo Thurm around August 1987.

Aside from the realisation that their golden Doctor Who goose was about to dematerialise, WH Allen was again having problems. "Morale was very bad and lots of people were leaving," Robinson recalls. "WH Allen nearly folded in the mid-70s, and it was only saved by Doctor Who and Bob Tanner. Bob was brought in to save the company, basically. At the time I joined I heard that he was apparently insured by the company for one million pounds. That's how much faith they had in Bob, and he certainly turned the company round. However things still seemed to be going downhill."

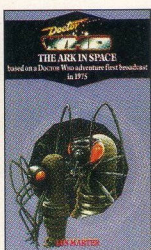
Tanner shakes his head sadly when recalling the late 1980s. "We managed to get through all the initial problems and were making money again. The company did very well for five or seven years. And then it all went wrong..."

DWM

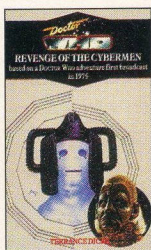
To be concluded



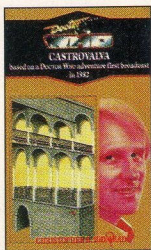
Doctor Who: Death to the Daleks
4/91 £2.50
w Terrance Dicks
a Alistair Pearson



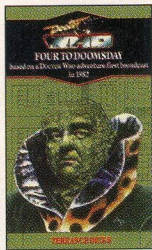
Doctor Who: The Ark in Space
5/91 £2.50
w Ian Marter
a Alistair Pearson



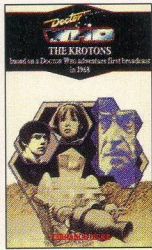
Doctor Who: Revenge of the Cybermen
5/91 £2.50
w Terrance Dicks
a Alistair Pearson



Doctor Who: Castrovalva
6/91 £2.50
w Christopher Bidmead
a Alistair Pearson



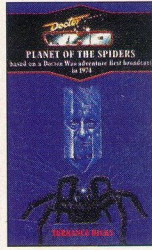
Doctor Who: Four to Doomsday
6/91 £2.50
w Terrance Dicks
a Alistair Pearson



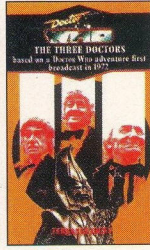
Doctor Who: The Krotons
7/91 £2.50
w Terrance Dicks
a Alistair Pearson



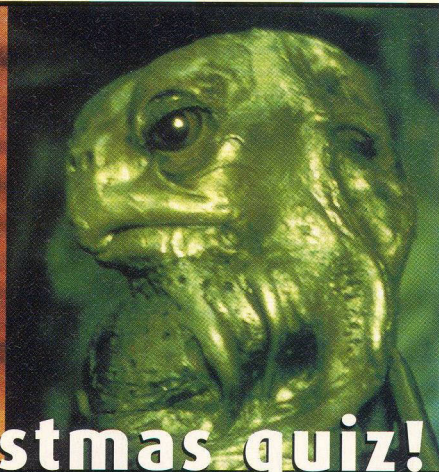
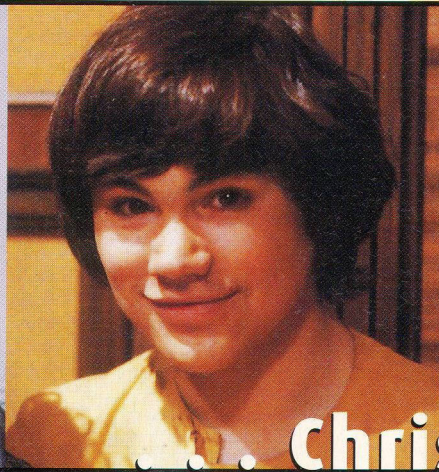
Doctor Who: Battlefield
7/91 £2.50
w Marc Platt
a Alistair Pearson



Doctor Who: The Planet of the Spiders
8/91 £2.50
w Terrance Dicks
a Alistair Pearson



Doctor Who: The Three Doctors
8/91 £2.50
w Terrance Dicks
a Alistair Pearson



... Christmas quiz!

Yes, my friends, it's that time of year again. Christmas is coming, the Toos is getting fat, and what could be sillier than Uvanov's big hat? Well, since you ask, my Christmas Quiz could, that's what. In accordance with tradition, here are 50 fiendishly difficult and unprecedentedly trivial questions for you to ponder over the mince pies. Unless otherwise stated, the questions refer to televised *Doctor Who* only. As usual, there are no prizes – it's just for fun. The answers will appear next issue. And a very merry Christmas to all of you at home!

Connections

Let's begin with five of the usual, shall we? What connects . . .

- 1 Nyder, Chessene, Runcible, Mergrave and Karra?
- 2 A rogue Dalek, a renegade recidivist and a faulty circuit?
- 3 *The Evil Of The Daleks* Episode 4, *The Armageddon Factor* Part Five – and no others?
- 4 Davros, Adric and Sauvik? [pictured above]
- 5 Malkon, the Fourth Doctor and the biggest spider?

Brief encounters

In which stories do we hear of the Doctor's unseen encounters with . . .

- 6 The Duke of Marlborough?
- 7 Henry VIII?
- 8 Sir Francis Drake?
- 9 Sir Walter Raleigh?
- 10 Sir Isaac Newton?

Famous first words [i]

The following are the very first words spoken on screen by which of the Doctor's companions?

- 11 "Aren't you jealous?"
- 12 "Oh yeah, I think I do."
- 13 "Crude, heavy and inefficient."
- 14 "Yes, professor?"
- 15 "I'm serious."

Famous last words

Which stories conclude with the following utterances?

- 16 "It was written in the stars."
- 17 "I'll explain some day."
- 18 "Well, where's the Doctor?"
- 19 "Well, I'll tell them you'll be a little late."
- 20 "Goodbye, gentlemen – have a nice trip."

Famous first words [ii]

In which stories are the following terms first used?

- 21 Artron energy?
- 22 Chameleon circuit?
- 23 Tissue Compression Eliminator?
- 24 Dimensionally transcendental?
- 25 Console room?

Codenames

Identify the following:

- 26 XK5
- 27 ZA 685
- 28 3C 461

29 RMF 654L

30 EAG 113H

You what?!!?

Which TV novelisations add the following unlikely concepts to *Doctor Who* history?

- 31 The two-headed Deagles from the Asphasian Belt?
- 32 The talking stones of the planet Tyron?
- 33 Cold roast leg of fondel dipped in uxal sauce?
- 34 The Doctor keeping bees?
- 35 The Doctor composing a piece of music called *Thermodynamic Functions*?

Silly Billy

In which stories do we hear the following disastrously fluffed William Hartnell deliveries?

- 36 "I do hope your effects outside the ship haven't affected you too much."
- 37 "Well my boy, we've managed to come out of this not unscathed, hmm?"
- 38 "My dear Susan, how glad! I'll tell you how glad I am to see you later on."
- 39 "You'll end up as a couple of burnt cinders flying around in Spain – in space!"
- 40 "If they succeed it'll mean that they're unt-upset the entire constellation – we must present, er, prevent it!"

Anagrams

Unscramble the story titles . . .

- 41 DASH AFTER TANDOORI
- 42 OFFERED PURE MYTH
- 43 LET'S POP THE PIRANHAS
- 44 EVIL CORMORANT'S FANS
- 45 I AM OK, ELECT HATTERSLEY

And finally . . .

A random grab-bag to finish you off.

- 46 Which four producers of *Doctor Who* have appeared on screen in the series?
- 47 Which purely historical stories are set during the reigns of: [a] Edward I; [b] Elizabeth I; [c] George II; [d] George III; [e] George V?
- 48 Subtract Miss Shaw's temperamental namesake from a talkative Dum, and add Drathro plus twice the Drahvins' estimate of Armageddon. If you then subtract the total from Chang's cuts, which missing craft will you find?
- 49 When did: [a] Sarah Jane encounter an anachronistic solanium tuberosum; [b] Adric enjoy a *persea americana*; [c] the Doctor first develop a penchant for *apium graveolens*?
- 50 And on a final festive note: on which two occasions did Kg sing *We Wish You a Merry Christmas*?

DWM

Answers from last issue

- 1 Each is dead before the beginning of the story in which he "appears" (*Revenge of the Cybermen*; *Planet of Evil*; *The Hand of Fear*).
- 2 They all come from satellites rather than planets.
- 3 In story or episode titles, each is the 'something' of *Fear*: *Hand*; *Forest*; *Web*; *Land*.
- 4 'Peri-' (located in *Perivale*; Colonel *Peri*; planet *Periboea*; Peri Brown [pictured]).
- 5 The actors who play them (Robert Jezek, David John Pope, Moray Watson, Trevor Cooper) all appeared in Chris Boucher's criminally under-rated *Star Cops*.
- 6 White Robots; White City (Marco Polo); White Guardian; White Barbary Terror (*The Chase*).





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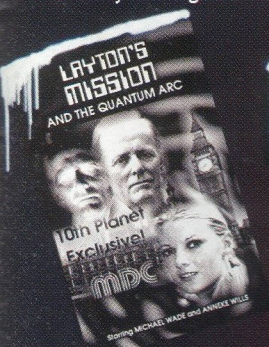
Although not appearing in person, Paul has kindly agreed to sign a limited number of covers to his *Big Finish* audio dramas. 10th Planet are offering you the chance to pre-pay for all four CD's and you will be **guaranteed at least one but possibly all four** signed by the 8th Doctor himself.

All four CD's will also feature signatures of other members of the cast and production team from the season, including Gareth Thomas, India Fisher, Alan Barnes, Michael Sheard and others tbc.

CD's priced £13.99 + £1.50 p&p.

This offer is only valid when you subscribe to all four CD's.

Remember, a standing order for *Big Finish* CD's will guarantee a signed copy upon each release and at no extra cost. As a thank you to Paul, 10th planet will be raising money for Paul's chosen charity throughout this period.



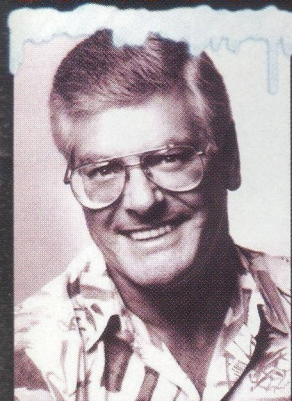
LAYTON'S MISSION

A brand new series on CD featuring **Michael Wade** and **Anneke Wills** available exclusively from 10th Planet now, priced £10.99 + £2 p&p

APPEARING TOGETHER

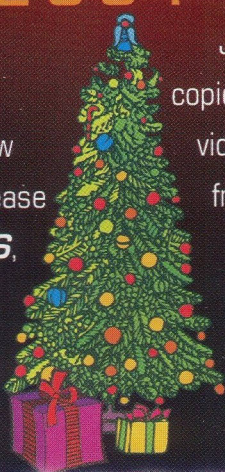
PETER PURVES & JEREMY BULLOCH

JANUARY 6TH 2001 12 NOON - 3PM



Peter Purves, star of *Doctor Who*, will be signing copies of the new **BBC Radio Collection** release **THE MYTHMAKERS**, a lost story from the William Hartnell era.

CD priced £13.99



Jeremy Bulloch will be signing copies of a new **Reeltime Pictures** video detailing his varied career from *Doctor Who* to classic films and TV, including *The Empire Strikes Back* and *Return of the Jedi*.

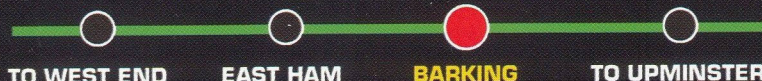
Video priced £12.99



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COMING THIS WINTER



Limited Preview Set and the Definitive Doctor Who Trading Card Collection

Coming December 2000, Strictly Ink Limited launches its inaugural series of American Trading Cards. Our first release is a limited edition 9 card Preview set. Limited to 4,000 numbered sets worldwide. Also available this December, The Definitive Doctor Who Trading Card Collection - Series One. A Doctor Who card series like no other. Series One comprises of a 120 card basic card set, 10 Gold Foil Chase cards, 18 Hand Signed Autograph Cards with 2 cards in every box! Giant hand Signed Case Toppers in each Case and Large Doctor Who Playing Cards (One on Top of Each Box). Only 6,000 boxes will be produced worldwide and Hand Signed Autographs from all the Stars of the TV Show and the 90's hit Movie, including Paul McGann, Sylvester McCoy, Colin Baker, Peter Davison, Tom Baker, Elisabeth Sladen (Sarah Jane Smith), Nicola Bryant (Peri), Anneke Wills (Polly), Sophie Aldred (Ace) and many more to be announced. This is the most eagerly awaited Doctor Who product of the year and is sure to be a highly sought after collectible by the tens of thousands of Doctor Who fans around the world. Marketing across America in Non Sport Update and three month promotion and cover mounts within Doctor Who Magazine. Other marketing action to be announced shortly. Preview Set Available Now from all good Trading Card Sellers, whilst stocks last, or direct from www.strictlyink.com Register online and we shall send you free a scarce web only Preview Bonus card and more information on this exciting Strictly Ink release!

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